CONTAINING

A PORTRAIT OF RICHARD II.

BY

GEORGE SCHARF, F.S.A.

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WILTON HOUSE DIPTYCH.

RICHARD THE SECOND.

Born at Bordeaux, April 3rd, 1366. Dethroned by Parliament, 30th September, 1399.

Monumental effigy in Westminster Abbey, wrought in his lifetime, A.D. 1395. From Hollis's "Monumental Effigies." The left-hand figure exhibits the rich patterning upon his garments. See page 44.

DESCRIPTION

OF THE

WILTON HOUSE DIPTYCH,

CONTAINING

A CONTEMPORARY PORTRAIT

OF

KING RICHARD THE SECOND,

BY

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FOR the earliest historical account and a general explanation of the subject of this painting we are indebted to a descriptive catalogue of the pictures and works of art which belonged to King Charles I. in 1639. The manuscript was prepared by Abraham Vander Doort, in obedience to the King's command, and is preserved among the Ashmolean treasures in the Bodleian Library at Oxford. A more finished copy (but of the first portion only), annotated by the King's own hand, formerly at Strawberry Hill, is now in the Royal

Library at Windsor. The Ashmolean manuscript has been printed in 1757 in quarto, under the supervision of George Vertue, entitled "*A Catalogue and Description of King Charles the First's Capital Collection.*"

The following passage, at page 173, near the end of the volume, relates to the picture which is about to occupy our attention :—"An altarpiece with two shutting all over gilded "doors, wherein is painted on the one side Richard the "Second sideling, kneeling in his golden robes to our Lady, "besides him standing S^t^. John Baptist with a white lamb, "and King Edward the Confessor, with a ring on his left "hand, standing by, and S^t^. Edmund with an arrow in his "left hand, and upon the other door, our Lady and Christ, "and some eleven Angels all in blue, with garlands of roses "upon their heads, the badge of the white hind upon their "left shoulders ; on the outside of the door, the arms of "Edward the Confessor, with a red hat and mantle ; *which* "*said piece was given to the King, by Sir James Palmer, who* "*had it of the Lord Jennings.* Length 1 foot 9 inches."

This, it will be observed, on comparison with the Chromolithograph, is not altogether a precise description ; but allowance is to be made for the writer being a foreigner. Vander Doort, however, had been a considerable time in England, as he quitted the service of the Emperor of Germany Rodolph II., and attached himself to Henry, Prince of Wales, who died in 1612. He was appointed medallist to King Charles I. in 1625.*

* See Bathoe's edition of King Charles's Catalogue, p. 164 ; and Walpole's "Anecdotes," edited by Dallaway and Wornum, p. 266.

From an earlier page (72) of Vander Doort's catalogue, where the engraving is described, we obtain a few further particulars of the history of this picture, and find that Wenceslaus Hollar had at this very time completed the engraving of it which is well known to connoisseurs, bearing the date 1639, with the following dedication to the King :—

"*Serenissimo, Potentissimo et Excellentissimo Principi, Carolo, Dei gratia, "Magnæ Brittaniæ Franciæ et Hiberniæ Regi Fidei defensori, Has tabellas aqua "forti (secundum antiqua originalia coloribus depicta) æri insculptas Humillime "dedicat consecratq : Wenceslaus Hollar, Bohem ; A°. 1639, cum Privilegio Sac. "Reg. Majestatis.*" *

The entry on page 72 runs thus:—"Item, In a black "ebony frame, a piece (from copper) printed upon paper, "which was copied from the King's old altar piece, which "his Majesty had of the Lady Jennings, by Sir James Palmer's "means, for the which, in the way of exchange, his Majesty "gave his own picture in oil colours done by Lemons."

The mention of Lady Jennings, instead of her husband, and therefore, it may be inferred, his survivor, raises a difficulty, as no lord, baronet, or knight of that name existed at this period. The Dutch compiler is known in several instances to have made errors in transcribing names, so that it is quite possible that the previous possessor of the Diptych was Sir Thomas Jermyn, Knight, of Rushbroke, Suffolk, who held the office of Vice-Chamberlain of the Royal Household from 1626 to 1639. † Sir Thomas Jermyn was made Knight of the Bath at St. James', July 24, 1603. Instances of official dignitaries

* Parthey's "Hollar," vol. i. p. 42 ; and Anstis, p. 112.

† See Haydn's "Book of Dignities," Beatson's "Political Index," 1806, vol. i. p. 423, and Nichols' "Progresses of King James 1st," p. 266.

effeeting such exehanges oeeur not unfrequently in the catalogue.

Sir James Palmer,* through whose intervention the transfer was made, was a great favourite at Court, and much consulted by the King on matters of art. His son, Rogcr Palmer, became Earl of Castlemaine and husband of the favourite of Charles II., the eclebrated Duchess of Cleveland. To him it is said, but only I bclieve on the authority of Gambarini, that King James II. gave this Diptych when scnding him on an embassy to Rome. At all events, it had wandered from the royal eolleetion, and aftcr the death of Lord Castlemaine in July, 1705, was purchascd by Thomas Herbert, eighth Earl of Pembroke, the collector, and has been carefully treasured by his descendants at Wilton House cver since.

The Earl of Pembroke † was devoted to antique art. He served in the navy, and held the appointment, of First Commissioner of the Admiralty and Lord President of the Council. In consequenee of his seientifie attainments, he was elcctcd President of the Royal Soeiety. It was during the period between his resignation of the office of Lord High Admiral in favour of Prinee George of Denmark in 1702, and his appointment as Lord Lieutenant of Ireland in 1707, that this Diptych eame into his collection. Lord Pembroke died January, 1733, aged 77, and during his lifetime two deseriptions of the relic had been published. The first, by John Anstis, in "The Register of the Order of the Garter," published in two folio volumes, in 1724. At the head of

* Walpole's "Anecdotes," D. and W., p. 373.

† Collins' "Peerage," edition 1812, vol. iii. p. 140.

the section setting forth "the Reason of the Introduction of "the Order," vol. ii., page 61, and addressed to Thomas, Earl of Pembroke, are inserted two very imperfect engravings of the devices painted on the outside of the Diptych, which will hereafter be described. At page 112, Anstis refers minutely to the kneeling figure of Richard II., and quotes in full Pecham's Latin explanatory lines appended to Hollar's engraving.* As the passage is addressed by Anstis to the then possessor of the Dipytch, no reference to its former history would have been required; but the other writer, C. Gambarini of Lucca, gives more detailed particulars in his "Description "of the Earl of Pembroke's Pictures," published in 8vo. at Westminster in 1731.

This work is written confusedly and in very bad English. The following passages will afford a sufficient specimen of his style. Page 5:—"This picture was given by King James 2nd "to the Lord Castlemaine when he went Ambassador to Rome. "My Lord bought it of his Heirs after he died. The Pictures "(sic) since Sir Peter Lely advised to put on the back thick "Priming that could not soak through, receives no Prejudice "as Painting on the wall does even in Italy as in the Vatican. "It is dated 1410 and etched by Holler" (sic). Hence it is probable that the strips of gilt metal, with the engraved letters which have led to a great deal of needless discussion, had even then been fastened to the frame. The picture and its original mounting had been completely encased in glass before Walpole saw it. He tells us in the "Anecdotes of Painting," 1762, that he had been unable to examine the

* See *post*, page 40.

surface of the painting so as to decide whether it was painted in oil or tempera. Walpole adds, "*To the bottom of this picture are affixed the words* '*Invention of painting in oil, &c.,*'" and he pondered over them as seriously as if they had been written upon the picture itself, without arriving at any conclusion.

A few years later, in 1766, a very careful description of the Diptych was published in the second volume of the "English Connoisseur," page 160, where the inscriptions are thus reproduced:—"on two brass plates on the bottom of the picture is "engraved '*Invention of Painting in oyle* 1410. *This was* "'*painted before in the beginning of Richard* 2^{d}. 1377.;' and on "the second plate, to the right, '*Hollar grav'd &· Ded: it* "'*to K. Ch.* 1st *&· calls it Tabula antiqua of K. Ric*^{d}. 2^{d}. *w*th *his* 3 "'*Saints Patrons, S*^{t} *J*^{n} *Bap*^{t}. *&· 2 K*^{gs} *S*^{t} *Edmund &· Edw*^{d}. *Conf*^{r}.'" No notice whatever is taken of the paintings on the back, and no mention in either this or Walpole's work is made of any former ownership of the picture. Granger, in describing the plate by Hollar, vol. i., page 16, edition 1824, says that the original picture is in the collection of the Earl of Pembroke, and "was "in the royal collection, but given by James II. to Lord "Castlemaine." A more lucid description of the picture, including the brass plates and paintings on the back, will be found in "The Beauties of Wiltshire," in 8vo., 1801, written by John Britton (vol. i., pages 192-196). He also inserts some technical observations made in 1800 by Mr. Thomas Phillips, the eminent portrait-painter. In 1833, J. D. Passavant, in his "Kunstreise," published at Frankfurt am Main, gives at page 140 a detailed account of this picture. He attributes the painting to an Italian hand of the middle of the fifteenth century,

and is reminded of the School of Fra Angelico, and Cosimo Rosselli. Two years later, in 1835, Dr. G. F. Waagen* carefully examined the picture, and unhesitatingly pronounced it a distemper painting, and the work of a very able Italian painter, who probably lived at the Court of King Richard II. in the same manner as, in the thirteenth century, a painter from Florence, named William, was in the service of King Henry III. He mentions also that the picture was presented by James II. to Lord Castlemaine, and afterwards purchased by Thomas, Earl of Pembroke.

This Diptych, during the short period that we know of its existence in the royal collection, does not appear to have occupied a position of any importance. It had indeed been only recently acquired, and therefore perhaps was deposited, according to Vander Doort's Catalogue (page 171), among "pictures "and other things kept in store and yet unplaced." We cannot trace the picture in any list of the King's works of art dispersed by order of the Parliament. The same, also, may be said of the miniatures and portraits of sovereigns which are conspicuous in Vander Doort's list, and are still to be found among the property belonging to the crown. From Whitehall these treasures were transferred to Kensington Palace, and finally to Windsor Castle.

It would be difficult to allege a reason for the transfer of this Diptych to Lord Castlemaine, in 1688,† on the occasion of his embassy to Rome, and no such painting is traceable in the

* "Treasures of Art," &c., London edition, 1838, vol. iii. p. 71.

† Lord Macaulay's "History of England," vol. ii. pages 526-530. See Wright's "Account of the Embassy," folio, with plates, Lond. 1688.

List of royal pictures drawn up and signed by Chiffinch for James II.* There can, however, be no doubt that it was subsequently in the possession of Lord Castlemaine, and that his heirs sold it to the Earl of Pembroke.

Having now stated all that is known of the history of this valuable relic, it will be time to concentrate our attention on the monument itself.

The general visitor to the magnificent collection at Wilton House will find this Diptych, as in the days of its noble purchaser, encased in an outer frame and glass, with a carved division down the centre, so as effectually to conceal what is really a matter of great interest, namely, the fitting together of the two panels, with finely constructed hinges, which still work, and enable them to be folded face to face like the pages of a book.

The painting is on two separate panels of oak, gilded all over, not only back and front, but on their edges, and beautifully finished. The bed of the pictures and the framework are all carved out of the same piece of wood, the external thickness of the frame being $1\frac{1}{4}$ in., and each panel sunk in the middle so as to leave mouldings inside and outside; reserving for the central painting a thickness no greater than a quarter of an inch. The surface of the wood, however, is in excellent condition and perfectly flat.

At this period it was not unusual to make the frame and flat surface for painting out of the same piece of wood. Several examples may be seen among the old arch-topped portraits in

* Harleian MSS. No. 1890, now in the British Museum. William Chiffinch had been one of the pages of the bed-chamber to Charles the Second, and Keeper of the King's Cabinet Closet. Granger, vol. v. page 193.

the possession of the Society of Antiquaries of London, and one also in the portrait of Henry VII., wearing the Toison d'or, in the National Portrait Gallery. In most instances the mouldings of the frames are elegant and carved with great precision.

With regard to the peculiarity of construction of this painting, it is certain that it never was more than a double picture, as we see at present. In early works of art, especially in Italy, we are accustomed to meet with the triple form, where the central picture contains the principal subject, and where the outer leaves are made to fold over, so as to form, when closed, a protection to the middle portion. In most cases the outer wings, or doors, occupy half the width of the central picture, and join with a fastening down the centre.

The twofold arrangement seems, however, to be of greater antiquity. Among the beautiful facsimiles of ivory carvings issued by the Arundel Society* will be found many specimens of two leaves only joined together by hinges.

Ancient Tablets, both double and manifold, with a stylus and the omphalus to protect each page; from the paintings discovered at Pompeii.

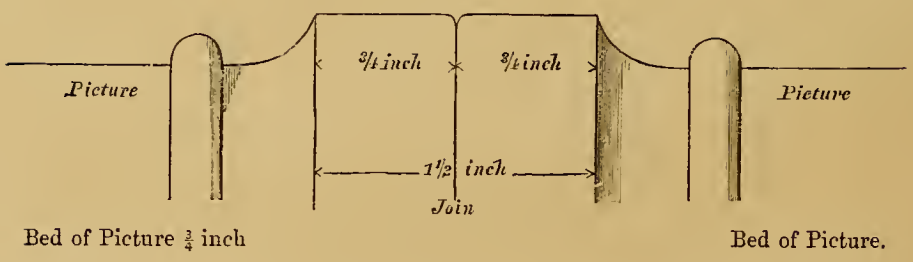
It may be well, in a passing word, to refer to the earlier employment of these twofold tablets by the ancients,

* See "Notices of Sculpture in Ivory," a lecture by M. Digby Wyatt, and "A Catalogue of Specimens," by Edmund Oldfield, M.A., published by the Arundel Society, 1856.

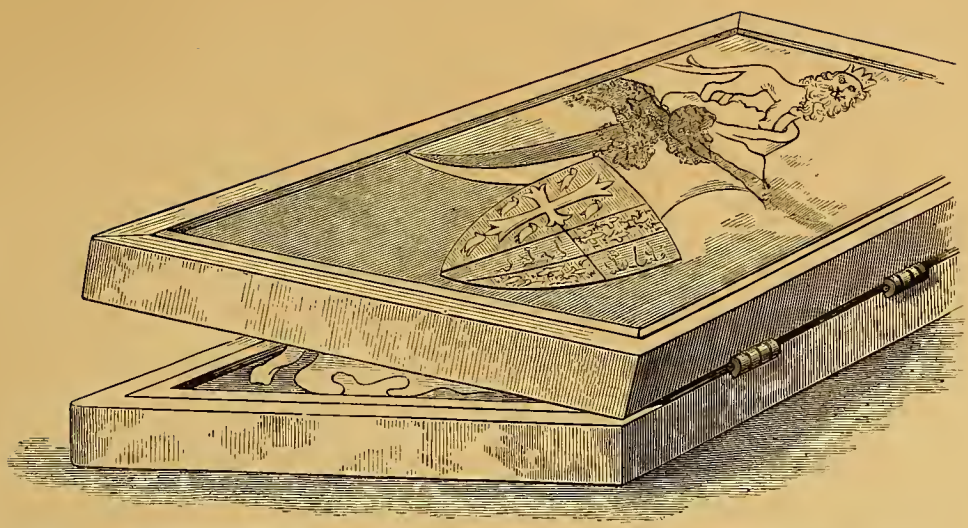
as exemplified in the paintings of Herculaneum and Pompeii. The Romans made use of tablets of soft wax, enclosed in square frames, upon which memoranda were indented by means of a blunt point or stylus, but as the writing might easily be effaced, the tablets were joined so as to fold one upon the other, and the soft surface still further protected from the pages touching when closed by the insertion of a buttonlike projection in the middle of each leaf. A pair of these tablets is called from the Greek διπτυχον, whence our word diptych, and a set consisting of manifold leaves (as our modern books) πολυπτυχον, whilst the central projection was called ομφαλος, or umbilicus, but with the latter we have no occasion to concern ourselves.

The classic arrangement of these tablets is well shown in the preceding woodcuts from paintings found at Pompeii.*

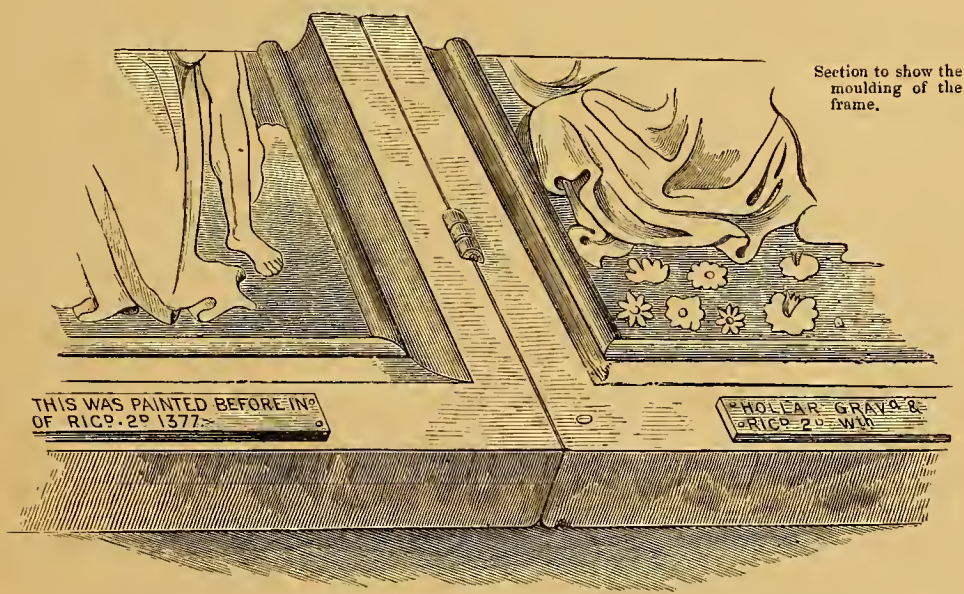
The working of the Wilton Diptych, when laid completely open and when nearly closed, is shown by the following woodcuts. The hinges, it will be seen, are carefully embedded in the wood-work. It may be mentioned in this place that,



* "Pitture di Ercolano," vol. ii. p. 55; vol. vii. p. 375. "Museo Borbonico," vol. i. tavola xii.



External surface of the Diptych, nearly closed, showing the arrangement of the hinges and one of the outer paintings.



Portion of the inner surface of the Diptych, when laid completely open; showing also parts of the modern engraved metal strips and the worn surface of the wood at the bottom.

although originally gilt like the rest, the surface at the bottom has been much worn, and the wood laid entirely bare by friction when the diptych was placed upright either on a table or altar. There are no traces of any arrangement by which it could ever have been hung up.

Before quitting the subject of double pictures which are complete in themselves, mention ought to be made, although belonging to a much later period, of a painting which happily remains in the royal collection. This is the famous diptych now at Holyrood Palace, containing, on the exterior, portraits of King James III. of Scotland and his Queen, Margaret of Denmark, with their eldest son, afterwards James IV. The paintings are large and on panels of fir, each measuring 6 feet 10 inches by 3 feet 8 inches, and painted as usual on both sides. The late Dr. David Laing, in a valuable descriptive account of this altarpiece published at Edinburgh, 1857, observes (page 14) that it is "a diptych, and is "evidently a complete and entire composition. Had it been "otherwise, there can be no question that the subject of the "Trinity would have formed the centre portion of the paint-"ing." Dr. Laing (page 4) considers that it was painted for the Collegiate Church of the Holy Trinity, Edinburgh, about the year 1470. The internal paintings exhibit on the left a personification of the Holy Trinity in full-length figures, and on the right a kneeling ecclesiastic, Sir Edward Bonkil, Provost of the College of the Trinity, with his hands joined in adoration. Behind him an angel, wearing a jewelled circlet of gold, plays an organ, the tall pipes of which occupy a large portion of the picture. The head of the angel is supposed to represent

the deceased Queen Mary of Gueldres, by whom the church was founded. Both this figure and an attendant angel blowing the bellows of the organ are winged, but have no nimbus.

These compartments, all excepting the Holy Trinity, have been engraved in Pinkerton's "Iconographia Scotica," London, 1797; and the Queen attended by her patron saint, Eric or Olaus, in armour, reproduced by H. Shaw, in colours with great care, in his "Dresses and Decorations," London, 1843, vol. ii., plate 59.

Another instance of the division of sacred subjects according to a diptychal arrangement, occurs among the works of Hans Memlinc, and has already been described by Mr. W. H. James Weale, in his excellent notice of that painter's life and works printed for the Arundel Society in 1865. This diptych, still in the possession of the Rev. John Fuller Russell, F.S.A., was probably executed about 1460. The leaves are not exactly round-headed, but terminate in a double ogee curve, and are joined by hinges running on a long rod of metal or bodkin placed between them. The right-hand subject is the Crucifixion, and the left a personification of the Holy Trinity with the Virgin Mary crowned, holding the Infant Saviour, and, underneath these, the Princess Joan, daughter of Charles VII. of France, kneeling at a prayer-desk. Her husband was John, Duke of Bourbon, and Constable of France. She died in 1482.*

The wood at the back of these tablets is perfectly plain.

Another historical picture with complicated folding arrangements, but in reality triptychal, deserves attention here on

* See Mr. Weale's description, p. 9.

account of the great peculiarity of the disposition of the tablets. They are all three exactly of the same size and shape, and, by a very clever construction of the hinges, literally rest one upon the other. As the subjects of the paintings are portraits, there would be no need for any particular sequence between them. The backs of the panels are quite plain, and show no signs of ever having been painted. They represent the "Three Children "of the King of Castile," and, under that title, are recognizable as a group that had formerly belonged to King Henry VIII., according to an inventory taken of his pictures at Whitehall in 1542. They are not traceable in the catalogue of pictures belonging to Charles I., but became the property of the late Evelyn Philip Shirley, Esq., F.S.A., of Ettington Park, Stratford-upon-Avon.* The persons represented are Charles, afterwards emperor, and his two sisters Leonora and Isabella. The triptych was probably given by Philippe le Beau and Jeanne la Folle, parents of the children therein represented, to King Henry VII., to commemorate a visit which they unexpectedly paid to this country at the beginning of 1505.

In entering upon consideration of the interesting paintings on this Diptych, which have been so ably reproduced by means of the pencil of Herr Kaiser, we must at first concentrate our attention upon the kneeling monarch figured on the left-hand tablet, and endeavour to ascertain the position which it is entitled to hold among other known royal portraits.

The figure of King Richard II. here presented may certainly be considered to be one of the earliest and most refined regal portraits extant, not only in England, but in any

* See "Archæologia of the Society of Antiquaries," vol. xlii. p. 250; 1869.

European country. Until within the last fifty years, a remarkable series of royal portraits existed at Westminster on the walls of the ancient Chapel of St. Stephen, that had been converted into the House of Commons. They perished in the lamentable fire of 1834, which destroyed the Houses of Parliament and adjoining buildings.

On the east end of the chapel, both above and on either side of the altar, were painted in compartments a series of sacred subjects, including the Adoration of the Magi and Presentation in the Temple, and a row of kneeling figures below, representing King Edward III., preceded by St. George, also kneeling, and his Queen Philippa on the opposite side, together with their sons and daughters, each in a separate niche. The Black Prince, as a young man in full armour, was very prominent. The precise date of these paintings, soon after the year 1355, is ascertained by the fact of the king's youngest son, who was born in that year, being introduced.* These paintings were of very great importance in the history of art, inasmuch as having been associated with the most sacred functions, it may be inferred that the best available talent would have been secured for their execution. Moreover, the accounts for payment connected with the construction are still extant, and it is known that the best materials were employed.

Fortunately, accurate records of many of these paintings had been preserved before the occurrence of the fire.† In the

* Shaw's "Dresses and Decorations," vol. i. plate 30.

† Smith's "Antiquities of Westminster," London, 4to. 1837. See pp. vi. and vii. of the Preface; and plate facing p. 153.

month of August, 1800, during some alteration of the fittings of the House of Commons, the existence of these paintings was first discovered. They lay concealed behind woodwork, and could only be exposed for a very short time during the process of reconstruction. An artist, Mr. Richard Smirke, was employed to trace and make copies of them for the Society of Antiquaries, which were published in a large handsome volume with descriptive text by Sir Henry Charles Englefield; and Mr. John Thomas Smith also made drawings from them, which he published independently. The figures of King Edward and of the Black Prince are reproduced in coloured plates in Shaw's "Dresses and Decorations," and the same work contains a minute and faithful representation, in colours also, of the kneeling Richard of this dipytch, but the figure alone is given.

A portrait of a foreign monarch, of a more recent date, and probably executed in England, is the curious profile, somewhat larger than life, of John, King of France, who died in captivity in London, at the Savoy, 1364, and still preserved in the national collection at Paris. It was engraved in a very finished style, in the dotted manner, by W. T. Fry, from a drawing executed for the Rev. T. F. Dibdin by M. Cœuré.* This portrait has also been reproduced in wood engraving, but with greater attention to its actual condition, in the "Archæologia" of the Society of Antiquaries, vol. xxxviii., page 197, from a drawing done from the original by Mr. E. J. Poynter, R.A. It is described by the last-named gentleman as "apparently painted in tempera or body

* Dibdin's "Bibliographical and Picturesque Tour in France and Germany," 1821, vol. ii. p. 140.

"colour, on a *gesso* ground, spread upon rather coarse canvas. "There is round the portrait a wooden frame, formed of a "small ogee moulding, which has been gilded as well as the "background. It has evidently been the original moulding "round the panel, which was probably let into a wall."

The frame does not appear in the woodcut given in the "Archæologia," but is carefully shown in Dr. Dibdin's volume, after M. Cœuré's drawing. The size of the original is 22 in. by 14 in.* It is supposed to have been the work of Maître Girard d'Orleans, King John's painter, who was with him in England, and is mentioned in several items of the accounts of expenditure during the king's detention in this country. An approximate date of 1360 may be assigned to it. This was the year of the king's temporary freedom and return to France. The Rev. Edward Trollope, F.S.A.,† the present Bishop of Nottingham, has collected some very interesting particulars of the king's sojourn in England, which will be referred to subsequently.

The Westminster Abbey portrait of King Richard II. exhibits the monarch, full faced, seated on his throne and holding the regal attributes, the orb and sceptre. It is perhaps more generally known than the profile on the Diptych. The figure is full-length and somewhat larger than life. This picture has been frequently engraved, and the head alone was published in 1618 by Elstrack in the "Basiliologia," the first published series of portraits of English sovereigns. Sandford, in the first

* "Archæologia," p. 197, note *a*.

† See a communication from the Rev. Edward Trollope, F.S.A., to the Lincolnshire Architectural Society, in "Memoirs of the Associated Societies," Lincoln, 1857.

edition of his "Genealogical History of England," 1677, introduced a very careful transcript of the face, and was especially accurate in copying the peculiar growth of the moustaches. The engraving occurs on page 127.

The entire figure was engraved by G. Vertue in 1718 after a drawing by Grisoni, and again, with much greater fidelity, by John Carter in 1786. The latter appears in his valuable work entitled "Specimens of the Ancient Sculpture and Painting "now remaining in this Kingdom," two volumes folio, London, 1780-1794.

The Westminster portrait had for successive periods been a victim to extensive *restorations*, such at least they were termed, but in reality clumsy and coarse *re-paintings*, so that, at length, the picture ceased to be regarded as of any importance beyond giving the costume of the monarch. When removed from the Jerusalem Chamber to the better light of the South Kensington Gallery during the Loan Exhibition of National Portraits in 1866, it was suggested by Mr. George Richmond, R.A., that the picture was not beyond the possibility of a satisfactory restoration. Having received full sanction from Dr. Stanley, the Dean of Westminster, Mr. Richmond confided the picture to the experienced hands of the late Mr. Henry Merritt, and under his supervision the experiments were commenced.

In a short time, after testing a small portion, sufficient proofs were obtained to warrant proceeding with the whole, and in the course of a few months the picture resumed what must very nearly have been its original appearance. The following notes of the change thus effected will serve to show

the main points of divergence. They are taken from observations by the present writer "On the Westminster Abbey "portrait of Richard II., reprinted with corrections and addi- "tions from the 'Fine Arts Quarterly Review,'" 1867.

"Instead of a large, coarse, heavy-toned figure, with very "deep solid shadows, strongly marked eyebrows, and a confi- "dent expression,—almost amounting to a stare,—in the dark "brown sparkling eyes, we now have a delicate pale picture, "in carefully modelled forms, with a placid and somewhat "sad expression of countenance; grey eyes partially lost "under heavy lids; pale yellow eyebrows and golden-brown "hair. These latter points fully agree with the King's profile "in the small tempera Diptych at Wilton belonging to the "Earl of Pembroke. The long thin nose accords with the "bronze effigy of the King in Westminster Abbey; whilst the "mouth, hitherto smiling and ruddy, has become delicate, but "weak and drooping in a curve, as if drawn down by sorrowful "anticipations even in the midst of pageantry. Upon the face "there is a preponderance of delicate shadow, composed of "soft brown tones, such as are observable in early paintings "of the Umbrian and Sienese Schools executed at a corre- "sponding period. Many gratuitous changes seem to have "been made by the restorers in various parts of this figure of "King Richard; several well-devised folds of drapery were "quite destroyed through ignorance. The globe held in his "hand, and covered with some very inappropriate acanthus "leaves, was at once found to be false, and beneath it was laid "bare a slightly convex disc of composition, gilded and very "highly burnished. This, however, was not an original part

"of the picture. A plain flat globe with its delicate gilding "was found hidden still lower; and it was then ascertained "that the head of the sceptre and the crown on his head had, "in like manner, been loaded with gold and polished. Beneath "these masses of solid burnished gilding, bearing false forms "and ornaments unknown to the 14th century, was found the "original gothic work, traced with a free brush in beautiful "foliage upon a genuine gold surface lying upon the gesso "preparation coating the panel itself. The singular device of "a fir cone on the summit of the sceptre disappeared at once. "The diaper* composed of a raised pattern decorating the back-

* *Diaper* has been defined in Parker's "Glossary of Architecture" as, a "mode "of decorating a surface which consists in covering it by the continual repetition "of a small flower, leaf, or similar ornament, whether carved or painted. If carved, "the flowers are entirely sunk into the work below the general surface; they are "usually square and placed close to each other." (Vol. i. page 165, ed. 1850.) It may be noted that this method of decoration was first employed in connection with architecture. We find it extensively adopted in Westminster Abbey to fill the wall spaces between the pointed arches. (*See* "Gleanings of Westminster "Abbey," 1863, plate vi.) It imparted a peculiar richness not only to mouldings but to sculptured forms, as may be seen in the trefoil compartment surmounting the monument to Aymer de Valence in Westminster Abbey. The figure of Aymer is seen mounted on his war-horse in front of a beautiful surface of diaper in which the pattern is diagonally arranged. Aymer de Valence was murdered in France in 1323. (*See* Neale's "Westminster Abbey," vol. ii. p. 274.) From architecture we find the system of patterned grounds extended to decorative work. Good examples of an early period will be found in the seal of Elizabeth, Countess of Holland, daughter of Edward I., engraved in Sandford's "Genealogical History," 1677, p. 121, and the circular seal of Thomas, son of Edward III., created Duke of Gloucester 1385, engraved in the same work at page 125. By the reign of Richard II., the use of diaper work had extended to pictorial representations, including landscapes, as seen in Italian art, where it takes the place of the sky, and appears behind mountains and between trees. This is strikingly shown in the Metrical History of the Deposition of Richard II., published in the "Archæologia" of the Society of Antiquaries, vol. xx., plates 2, 6, and 13. The origin of the term diaper is stated in Planché's "Cyclopædia of

"ground, coated over with a bronze powder, and not even "gilded, was found to be a false addition. It was moulded in "composition or cement, possibly as old as the Tudor period. "The mould or stamp for producing the pattern was very "irregularly applied, and some instances were detected where "the composition and stamping overlaid some of the most "beautiful foliage and delicate ornamentation."

The woodcut on the first page of this essay shows the head of King Richard as it appears in the Westminster portrait after the restoration. Faint indications of the diaper have here been retained, in order to show the relative proportion of the pattern to the features of the face. But in the original picture the diaper has been entirely removed, with the exception of a small portion in an upper corner, to show what formerly existed. The background now presents a uniform plain surface of subdued gilding.

An early example of a flat background patterned with lines and punctured between them, will be found in the Retabulum which is now deposited in the Southern Ambulatory, next the choir, in Westminster Abbey.* One figure, that of St. Peter, is on a larger scale than the others in the central compartment, and is painted upon a plain golden ground, with doubled lines of brown colour crossing each other diagonally, and having in the centre sunk rosettes or crosses produced by stamping. Dots also are punctured

"Costume," 1876, vol. i. p. 169, to be a fine species of linen manufactured at Ypres, a rival in celebrity with Damascus for productions of the loom. Two pictorial examples of ornamentation on a shield and a surcoat are given by him under the heading Diaper.

* Eastlake, "Materials for a History of Oil-painting," London, 1847, p. 176. See *post*, page 75.

between the double lines. The date assignable to this work is 1299. The drawing of the figures belongs to the period of Edward I., and if by an English artist, as Sir Charles Eastlake observes, "the execution proves that the painters of this "country were sometimes quite equal to those of Italy in the "early age to which this specimen belongs."

Another early monument of the same locality, and exhibiting traces of exquisitely fine workmanship, is the celebrated coronation chair* made for Edward I. by Master Walter, the painter, in 1301. It was constructed of oak, and covered with a coat of gesso, which was afterwards gilded. Mr. John Carter† discovered traces of pattern and painted devices upon it, which were still further explored by the late Mr. W. Burges, and published by him in Scott's "Gleanings from Westminster "Abbey," 1863, page 121. Mr. Burges observes (page 125) that the surface was "first of all covered with the usual gesso, "then gold applied by means of white of egg, then burnished, "and a pattern pricked upon it with a blunt instrument before "the ground and gilding had lost their elasticity. Great care "was required to prevent the instrument with which the dots "were made from going through the gold and showing the gesso "underneath, and still greater patience in executing a design "every line of which was to be expressed by very small dots "alone."

Both in panel-paintings, especially North Italian, and in manuscript illuminations, we constantly meet with examples of

* See also Scott's "Gleanings from Westminster Abbey," 1863, p. 105. Neale's "Westminster Abbey," vol. ii., p. 133.

† See Carter's "Ancient Architecture," vol. ii. plate 6.

a plain gilded ground punctured with dots and sharp indented lines forming patterns, but never breaking through the surface of the gold. A rich instance may be pointed out among manuscripts in the British Museum, of a Psalter (No. 83, Arundel) which is purely English work, assignable to 1310, where richly burnished gold backgrounds are punctured with flowing patterns in dotted lines.

A volume of the Psalms, an English manuscript in the British Museum (Reg. 13 D. 1), executed late in the fourteenth century, has figures arranged in compartments on highly polished gold backgrounds richly punctured with dots forming rosettes and a running flowery pattern. In most of the early Italian paintings ornamentation is confined to the borders next the frame, and within the circle of the nimbus, the field of the composition being left in plain burnished gold.

A good example of the enriched gold background in Italian work of the fourteenth century occurs in the panel picture by Simone Memmi dated 1342, preserved in the Royal Institution at Liverpool. It is engraved in Crowe and Cavalcaselle's "History of Painting in Italy," 1864, vol. ii., page 98. There, the flat gold ground is highly ornamented all round the edges, following the mouldings and cusps of the frame. The glories are large and round and perfectly flat, but richly patterned in the same manner.

The profile portrait of King John of France, already described, is similarly adorned round the edges adjoining the frame.

Although later in date, a very highly enriched panel of a Madonna and Child, with saints on the wings, painted by

Domenico Bartoli, and preserved in the Accademia delle Belle Arti at Siena, deserves to be cited as an example of this method of ornamentation. It is engraved by Rosini in his "Storia della "Pittura," tavola xli.

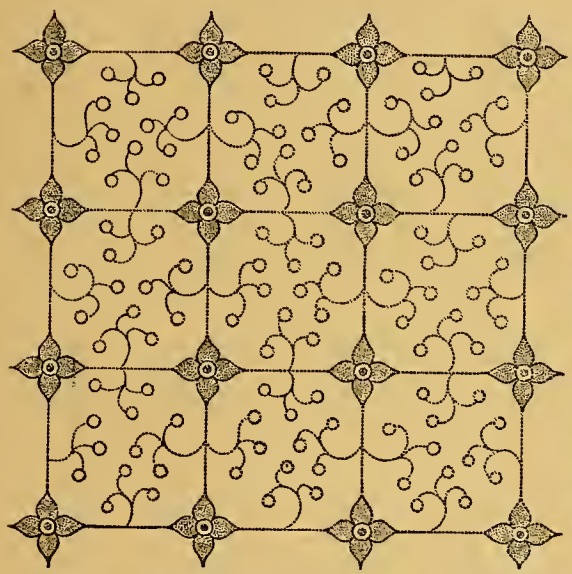
A diptych by Taddeo di Bartolo, of the School of Siena, 1363-1422, in the possession of the Rev. John Fuller Russell, F.S.A.,* with the Crucifixion on one wing, and the Madonna enthroned on the other, has a flat ground of bright gold with pounced or dotted borders next to the frame, and flat round glories richly dotted, in combination with indented lines to produce an elaborate pattern. Pieces of coloured glass are let into the spandrils above.

An extremely beautiful example of diapered background to a simple arrangement of figures, the latter occupying a comparatively small amount of space, will be found in an "An- "nunciation" by Angelico da Fiesole upon a reliquary in Santa Maria Novella. It is engraved in plate 18 of the illustrations to the Life of Fra Angelico, issued by the Arundel Society in 1850.

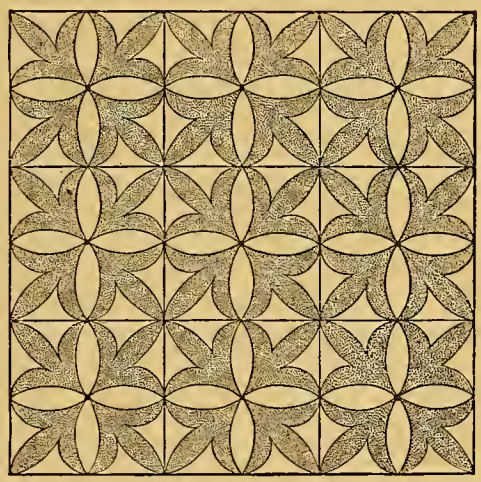
The background to the Wilton painting is remarkable for its exquisite finish and its unobtrusiveness. It consists, on both panels, of a highly burnished surface of gold punctured with a minute pattern in the finest possible small dots. The chromolithograph now issued, being only of the same size as the original, could not possibly reproduce these patterns in the same manner without injuring the effect of the figures. The compound parts of each pattern are, therefore, here given on an enlarged scale (twice that of the original) to show how the dotting and indented lines are introduced on the bright gold

* Waagen, vol. iv. p. 284.

surface. No colour whatever is employed, and, fine as the punctures are, it may be seen, on applying a magnifying glass, that, as on the coronation chair, the surface of the gold is not broken through. Every cavity is as perfect as the inside of a golden cup. The right-hand compartment is patterned with a device consisting of square ruled lines, each containing four trefoil leaves arranged diagonally, with their stalks meeting in the centre. These trefoils are produced solely by punturings of surprising minuteness and precision.



Enlarged pattern of Diaper to the King's Compartment.

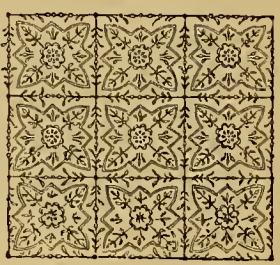


Enlarged pattern of Diaper to the Celestial Compartment.

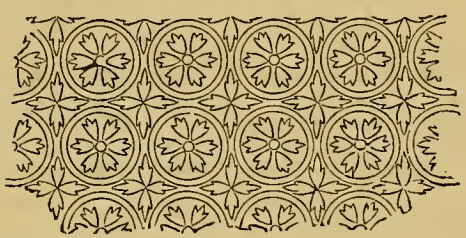
A distinct class of diaper ornamentation, also belonging to this period, but very unlike that of the background of the Wilton Diptych both for surface and execution, are the grounds of stucco patterned in relief and gilded, as seen in the large Westminster portrait of Richard enthroned. The effect of this ornamentation, where the projections catch the light, is very

rich. All the sacred subjects on the walls of St. Stephen's Chapel painted in the reign of Edward III. were decorated in this manner. The lower range of the King, Queen, and children had no diaper, but pictorial backgrounds instead, with clumsy attempts at perspective. These diaper patterns are carefully reproduced in the folio plates issued by the Society of Antiquaries upon St. Stephen's Chapel, with explanatory text by Sir Henry Charles Englefield. Such

Stucco gilt stamped patterns of Diaper from paintings in St. Stephen's Chapel. Same size as the originals.



Stucco gilt stamped pattern of Diaper, formerly on the background of the Westminster Abbey portrait of Richard II., greatly reduced. Compare woodcut on page 7.



compositions as were painted at once on the stones of the side-walls under the windows were capable of being removed, and were accordingly taken out and replaced by thinner slabs. The originals are now deposited in the Mediæval Gallery of the British Museum. Unfortunately, the paintings at the east end of the chapel, in connection with the altar, where the work was of a superior character, did not admit of removal, and consequently perished in the conflagration of 1834.

Sir Charles Eastlake, in his "Materials," * &c., says:—"The "impressions of patterns on gilt grounds, and the ornaments in "relief, observable in early Italian pictures, are frequently "referred to in the English accounts. The directions of "Cennini, and the terms employed in these records, mutually "explain each other. The Italian describes the operation of "partially roughening or indenting (granare) the gilt field by "means of a pattern stamp (rosetta). In the Westminster "records (1353) we find 'stamps for printing the painting "'with impressions,' with other entries of the same kind. "Embossed ornaments, sometimes gilt, sometimes covered "with leaf-tin lackered, or variously coloured, studded many "parts of the interior of the chapel."

Another instance of diaper-work in relief will be found in Westminster Abbey, as a ground to figures painted on the under surface of the canopy of the tomb of Richard II. and Anne, his first wife. The date of the work is ascertained by a document in the Pell Records to be 1396. The sum of twenty pounds was paid to John Haxey for painting the canopy (co-opertorium) of the tomb of Anne, late Queen of England. "At each end there are figures of angels supporting shields. "Of the other two compartments, that near the head contains a "representation of the Almighty enthroned, holding a globe, "and in the act of blessing; the other represents Christ and "the Virgin, both seated: the Saviour holds a globe and is "also in the act of blessing; the hands of the Virgin are crossed "on her breast. The action and expression of this figure, as "far as can be judged from its extremely decayed state,

* Eastlake, "Materials for a History of Oil Painting," 1847, p. 124.

"indicate the hand of a superior painter: the ground behind "all the figures is ornamented with gilt mosaic."*

Many years after the above was written, the painting was cleaned under the superintendence of Mr. George Richmond, R.A. The last-described subject appears intended for the Coronation of the Virgin, and the ground which Sir Charles Eastlake took for "gilt mosaic," proved to be a surface of "gesso "stamped with a raised diaper of little quatrefoils, and red "bole has been used as a preparation for the gold." †

We may now resume our consideration of the Diptych, and examine a little into the action of the figures represented, and their significance, and thereby perhaps correct some of Vander Doort's misstatements quoted on the first pages of this essay.

The King, crowned and in a magnificent costume, kneels and extends his hands towards the infant Saviour, in the arms of the Virgin Mary. The three patron saints stand behind the King, and it is observable that their heads do not reach so high on the surface of the panel as those of the angelic group surrounding the Virgin.

The foremost figure, that of St. John the Baptist, with wild locks and shaggy beard, is clad only in a loose skin. The veins on his bare arms and feet are considerably distended. He here stands as patron saint, so frequently seen in German and Italian art, and holds a small lamb in his

* Eastlake, "Materials," p. 177.

† Scott, "Gleanings," 1863, p. 176. It had, however, been remarked by Neale, vol. ii., page 110, that this diaper resembles that of the Richard the Second picture, at that time in the Jerusalem Chamber.

right hand without any glory round the head. It is also to be noted that the lamb does not rest on a book according to the usual form, as seen in the figure of St. John by Memlinc in the Munich Gallery (engraved in the "History of Our Lord" by Mrs. Jameson, edited by Lady Eastlake, vol. i. p. 286), but crouches in the palm of his hand.

The next figure, attired in a long robe with an ermined mantle over it, both being of the same pale colour, is St. Edward the Confessor wearing a richly jewelled crown. He is distinguished by a large golden ring which he holds up between the forefinger and thumb of his left hand. This ring, like the gilt Broom-cod collar round the King's neck, is thickly outlined with black colour. The King's crown is also outlined with black, but not so those of his patron saints. With the other hand, St. Edward points down to Richard with a recommendatory gesture, whilst his eyes, as those of his companions, are turned directly towards the Virgin.

St. Edward the Confessor was of the Benedictine order, and among his numerous claims to veneration one will be specially remembered as a founder of Westminster Abbey. The legend connected with the ring is to the effect that the King gave a ring from off his finger to a poor pilgrim in charity, and that twenty-four years afterwards the ring was brought to him by two pilgrims from the Holy Land, who had been warned by St. John the Baptist to return it to the King. The pilgrim was St. John, and Edward had unwittingly bestowed the ring upon him.* Before the King's decease,

* Mrs. Jameson, "Sacred and Legendary Art," 1850, p. 102, and "Legends of the Monastic Orders," 1850, p. 107.

which speedily followed, he conferred the ring on the Abbot of Westminster, to be for ever preserved among the relics there. Henry III. ordered to be painted in the Tower of London two figures of St. Edward and St. John; the latter receiving the ring. According to Dart, in his "Westminster "Abbey," King Edward II. offered, at his coronation, two figures of gold, one of a king holding forth a ring, and the other a pilgrim about to receive it.

The third protecting saint is St. Edmund, King and Martyr. He ruled over the East Angles, and was slain with arrows during the Danish invasion. His remains were watched over by a huge grey wolf, who is frequently seen crouching at his side in the older effigies. Here he holds only the feathered arrow in his left hand. The arrow has no point, and looks as if the end has penetrated his heart through the richly embroidered dress.* At this part, however, the painting is very much damaged, many portions of the plaster being laid bare. St. Edmund's gown, in contrast to that of The Confessor, has long wide sleeves, and his ermine-lined mantle is folded back over his right shoulder, in order to show the sleeve in the fullest extent.

A rich pattern of fanciful birds, with widespread plumage, linked two and two by a coronet encircling their necks, and a star pendent from between them, covers the deep blue robe of St. Edmund. They are arranged in vertical rows, one pair above the other. In many respects, the bending of this pattern on the long folds which hang below his left arm is managed

* In Hollar's engraving, however, the point of the arrow, directed downwards, is seen very distinctly and in full shape.

with unusual skill, considering the date to which the painting must be assigned.*

The very rich embroidery here displayed resembles a stuff held by an angel on a side wall of St. Stephen's Chapel. This was engraved in outline by James Basire for the Society of Antiquaries, 1805, and consists of a crowned eagle with spread wings upon a disk which is surrounded by solar rays, and a two-headed bird with a crown above. A similarly rich robe with patterns on a large scale appears on a standing

* There exist now in the South Kensington Museum some well preserved specimens of embroidery of this period. The most beautiful cloths of gold and silver were wrought at Lucca, and the weaving of silks and stuffs was carried on in Sicily. Lucca also was among the first in Europe in the production of velvet.

Richard II. is known to have been fond of rich tissues. He left behind him at Haverford Castle various suits of cloth of gold manufactured at Lucca and in Cyprus. Edward IV. also liked cloth of gold for his personal wear, and the taste, it seems, was continued by his immediate successors.

It is observable that the Sicilians were prone to introduce heraldic charges such as beasts, eagles, and griffins in their embroideries. John of Gaunt and his duchess, according to Dugdale, in his "Monasticon Anglicanum," vol. viii., presented to Lincoln Cathedral a crimson velvet vestment set with white harts lying in colours, full of letters S.S; the harts having crowns upon their necks with chains silver and gilt. There is in the South Kensington Museum an alb of white linen with rich and freely designed patterns on the apparels, which are composed of a ground of rich crimson silk. It is numbered 8710 in the elaborate catalogue prepared by Dr. Rock, and published in 1870. The figures on this pattern are all in gold, and accord singularly with the devices observable on the King's robe in his monumental effigy. They consist of an eagle in demi-vol, langued, with a ducal crown, not upon, but over, its head; above this is a mass of clouds with pencils of sun-rays darting from beneath them all around; higher up again, a collared hart lodged, with its park set between two large bell-shaped seeded drooping flowers, beneath each of which is a dog collared and courant.*

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* Dr. Rock, "Textile Fabrics at South Kensington," 8vo. 1870, pages xxx, lxxi, and 268.

Madonna by Christoforo da Bologna, dated 1380, and engraved in D'Agincourt, Plate CLX. In this the Virgin holds the right foot of the Sacred Infant prominently forward in her hand, as seen in the Diptych under consideration.

No rings are worn by any of the persons here represented, and the red shoes of St. Edmund are not extravagantly pointed, as seen in other works of art belonging to this reign. King Richard has no cushion or stool to kneel upon, and the figures behind him stand upon a barren, stony ground, broken into strange forms, and losing itself in a gloomy wood. Above the trees, as pointed out in a note on page 26, the flat golden background assumes the place of sky. Round the heads of the protecting saints the gold ground is left unstamped, so as to reserve for each a large flat circular nimbus. The face of the King is very fair, with pink cheeks, indicating extreme youth, and may be termed girlish. His rich yellow-brown hair is drawn back in bunching locks ; but no form of ear is traceable. The cheeks are perfectly smooth and the eyebrow very faintly marked. He wears a scarlet gown, with broad hanging sleeves, such as may have been known as a "houppelande," * and a standing collar fitting close round the neck. The gown is covered all over with gold embroidery consisting of figures of crouching stags with wide-spreading antlers, each enclosed in a circle of Broom-cods, two and two, side by side, as if open. Round his neck is a short collar consisting also of Broom-cods, two and two, with two

* Similar garments to these are seen in the Metrical History of Richard, especially Plates I., XII., and XVI. of "Archæologia," excepting that there the borders are plain and edged with fur, without any of the "dagging," a fantastic cutting or slashing which reached the height of popularity in the reign of Henry V.

larger cods suspended from a large diamond-shaped jewel in front.

On his left breast is a Crouching Stag similar to those which are embroidered on the gown, but composed of highly raised white enamel with each point of the gilt antlers tipped with pearls or small knobs of the same opaque white material. The stag lies upon a round black cushion instead of a field of green, as seen in other representations of this device in connection with King Richard.

The gown is lined with a fine grey fur, which appears only where the sleeve is partly turned back over the arm, and within some of the folds as the garment sweeps upon the ground. The broad gold bands along the length of the sleeve, across the shoulder and round the neck, consist of a very full rich fringe, that at the top standing upright, so as to conceal the neck like a high-standing collar. This fringe is not sufficiently defined in the chromolithograph. Hollar's engraving clearly indicates the nature of the fringes, both on the standing-up and the falling portions bordering the King's sleeve.

The Broom-cod collar is made distinctly separate from the golden devices on the gown by being outlined in black.* The peas are always distinctly marked.

The introduction of the Broom-cod was for a considerable time supposed to apply to the name Plantagenet (*Plantagenista*, or broom plant), a sobriquet of the reigning family; but in a learned dissertation published by the late Mr. John Gough Nichols, F.S.A., this collar is shown to be part of the Livery of the King of France,† and to have been only adopted by our kings in compliment to them.

* See *ante*, p. 35.

† "Archæologia," vol. xxix. p. 41.

The kneeling figure before us affords an illustration of the use of an aneient eollar and badge apart entirely from any connection with knighthood. Mr. Nichols observes :—" The " Badge was an emblematic or heraldie figure sewn or fixed " upon some prominent part of the dress of soldiers or servants, " to deelare visibly the household or serviee to which they " belonged. The Collar was a distinetion given to persons of " greater rank or importanee; but very frequently to many " who never attained the grade of Knighthood, though it " came to be used as eonferring the grade of Esquire, and " at length was eonfined to Knights in the reign of Henry VIII. " Collars and Knighthood were two institutions entirely dis- " tinct for some eenturies after both existed." *

So far back as the reign of Charles I., in 1639, when Hollar engraved this picture, an erroneous belief existed that the badge of the White Hart was connected with the Broom-cod collar, and actually pendent from it.

The lines engraved upon Hollar's print † may have caused the misapprehension :—

" Cur Regi e siliquis torques eontexta genistæ?
" Cognomen Regis Plantagenista fuit;
" Pendulus est Albus Cervus, eui colla eatena
" Perque quieseentis terga reducta ligat;
" Regia eum fuerat mater pulcherrima, Cervam
" Albam insigne tulit, filius unde marem."

The old chroniclers give the eognomen Plantagenet to Geoffrey, Count of Anjou, father to King Henry II., but they do not aseribe the name of Plantagenet to King Henry; they

* " Gentleman's Magazine " for 1842, part i. p. 157.

† See *ante*, page 11.

call him "Curtmantel," and his brother Geoffrey they name "Martel." Richard himself was styled "of Bordeaux."

The first ascertained notice of the collar of the "Cosse de "Geneste" is in a grant of Charles V. of France to his Chamberlain, Geoffroy de Belleville, in the year 1378, to wear the collar of the Cosse de Geneste.*

According to Favyn,† in 1389 Charles VI. of France made his kinsmen, the King of Sicily and the Prince of Tarentum, Knights of the Star and of the Cosse de Geneste; and in 1393 he sent four collars of Broom-cods to Richard II. and his uncles.‡ His goldsmith, John Compere, was ordered to make for the King of England a collar in this form, to be of two twisted stalks interlaced with Cosses de Geneste alternated with fifty letters hanging to the stalks, which formed the words "jamais" many times repeated. The Broom-cods were to be enamelled alternately green and white, and thickly set with pearls.

In the procession of Henry IV. through the City of London, from the Tower to his coronation, Froissart says that "he was "bareheaded, and had round his neck the Collar (*la devise*) of "the King of France." §

There can then be no doubt that the collar represented in the Wilton picture as worn by the King, and also by the angelic company, was a livery of the King of France, and that the stag was an adopted badge of the King of England.

The Crouching Stag which appears on the King's robe in the spaces formed by circlets of Broom-cods, was the

* "Gentleman's Magazine," p. 252.

† "Archæologia," vol. xxix. p. 45, and "Gentleman's Magazine," p. 254.

‡ "Archæologia," vol. xxix. p. 45. § "Gentleman's Magazine," p. 255.

most favourite device of King Richard, and that which he used for the cognizance so profusely distributed among his courtiers and immediate dependants.* He appears to have adopted it from the White Hind, which is said to have been borne by his mother the Fair Maid of Kent, and it was certainly used by his half-brothers, the Holands, her sons by her first marriage.†

A Hind lodged under a tree, gorged with a ducal coronet, the device of Joan, Countess of Kent, with the addition of a shield bearing the arms of Holand suspended from the neck of the Hind, may be seen on a seal engraved by Sandford in his "Genealogical History," pages 124 and 216. There is extant a record, in a document published in Rymer, of various Crown jewels pawned, in the year 1382, to the Corporation of London, among which were three brooches in the form of White Harts set with rubies.‡

King Richard on the occasion of a magnificent tournament, held at Smithfield on the 12th October, 1390, distributed his cognizance of the White Hart with a crown and golden chain.§

In the same year as the tournament, 1390, a record appears in the household book of the Earl of Derby‖ (afterwards Henry IV.) of the expenditure of 40^{s} for the embroidering of two sleeves of red velvet, and a pair of plates of the same suit, with the Harts of the King's livery. Mr. Nichols notices the absence of any stated collar of the Livery

* "Archæologia," vol. xxix. p. 37.

† T. Willement, "Regal Heraldry of the Kings and Queens of England," London, 1821, p. 20.

‡ "Archæologia," vol. xxix. p. 38. § "Gentleman's Magazine," pp. 159-160.

‖ "Gentleman's Magazine," p. 160.

of King Richard in inventories and the public records, and that there are no collars of Broom-cods to be met with on monumental effigies. He therefore regards them as foreign. Collars of Esses are abundant at the beginning of the fifteenth century. They were Lancastrian, and distributed by Henry IV., and some even date back from his father John of Gaunt, the Duke of Lancaster.

In the interstices between the circlets of Broom-cods on the King's gown are inserted Eagles with their wings displayed, as if rising in the air.* They are faintly seen in Hollar's engraving; but carefully marked in the elaborate copy published by H. Shaw, in his "Dresses and Decorations of the Middle "Ages," 1843, Plate XXXII. vol. i. It has been conjectured that the choice of this bird has a reference to Bohemia, or the German Empire; but the situation which it occupies, and the smallness of its size, in comparison with the other devices, will suffice to negative such a theory.

The elaborate patterning of the King's gown will remind the student of the beautiful ornamentation which decorates the robes of King Richard II. on his monumental effigy. The period at which the figures of him and his Queen were executed and the names of the artists are ascertained with singular precision by means of the indentures covenanting for the erection of the monument.† The contract for the mason's work is dated the 1st April, 18th of Richard II. (1395), and that for the copper-work on the 24th of the same month. The monument was erected in the King's lifetime as a memorial of his affection for his beloved wife, Anne of Bohemia, who died in 1394. He

* "Gentleman's Magazine," p. 256. † "Archæologia," vol. xxix. p. 52.

placed his own effigy on the tomb, joined hand in hand with hers. The images were wrought of copper and latten gilt, by Nicholas Broker and Godfrey Prest, citizens and coppersmiths of London.*

The King's robe and the exterior of his mantle on this effigy are closely covered with devices consisting of three badges, the White Hart, the Broom plant, and the Rising Sun.† The borders of the robes are ornamented with elegant patterns minutely delineated, the principal being a running scroll of the Broom plant; at the foot are two rows of ermine spots, and the hood is also lined with ermine, but the inner sides of the mantle are plain. The badges on the mantle are inwoven with running lines of flowers or small leaves, forming compartments similar to those upon the King's gown in the Wilton picture. See the wood engravings on the frontispiece ‡ to this essay. These patterns are produced entirely by fine punctures, without any incised lines, and correspond exactly with the fine dotted ornamentation on the gold ground of the Wilton Diptych, and in illuminated manuscripts already described. This peculiar style of art was anciently called in English "*pounced*" work, in French "*pounsonnez*" or "*poinçonné*," in Latin "*ponsatum.*" § In the will of Joan Lady Bergavenny, dated 1434, she bequeaths a "round bason of silver *pounced*

* See Rymer's "Fœdera," vol. vii. pp. 795 and 797; Gough's "Sepulchral Monuments," Neale's "Westminster Abbey," vol. ii. p. 111, and Stanley's "Memorials of Westminster," 1869, p. 151.

† "Archæologia," vol. xxix. p. 36.

‡ They are taken from the very careful plates in the "Monumental Effigies," by Thomas and George Hollis, published London, 1840, Plates IX. and X., but are only sketchily given in this reproduction.

§ "Archæologia," vol. xxix. pages 54 and 55.

"with morys letters." Receptacles for perfumed powders, because perforated, were called "*pouncet*-boxes."

Specimens also are here given of the chained Hart and the Broom plant as they appear pounced upon the King's gown. It will be observed that the Stag is freely designed, and that the Broom is represented as a growing plant, bearing both the flower and the peas in pod.

Dotted or "pounced" patterns on the Monumental Effigy of King Richard in Westminster Abbey.

These sketches of the effigy, especially the one seen in profile, and the crowned portrait in full face, afford a favourable opportunity for comparing the features of the King at different periods of his life. It is painful to contrast the jaded and worn countenance of the monarch,—contracted, drawn-down eyes and mouth,—shown by the gilded effigy, representing him when he

was only twenty-nine years of age, with the sprightly and intelligent countenance of the promising boy as he is seen kneeling in the Wilton picture. The expression in the face of the enthroned monarch in the Westminster portrait partakes of both characters. That picture probably belongs to the period when, on St. Edward's Day, in 1390, the King and Queen sat crowned in state in Westminster Abbey.* Both in this full face, and in the monumental effigy, the great length and narrowness of the nose is remarkable. In both these portraits his smooth round chin is garnished with two little tufts, like nipples, of hair kept apart about the width of the nostrils. The effigy exhibits moustaches of a peculiar growth. They spring from a level with the corners of the mouth and hang down a very short distance, each terminating in a peculiar twirl. In the profile painting at Wilton House the face is beardless, but, like the enthroned portrait, the hair is very full and naturally curling, and the cheeks smooth. In both pictures the ears are concealed. In the effigy the ears are distinctly marked. They are not perforated for earrings.

Form of the eye of Richard the Second in his Monumental Effigy.

Enlarged eye of the Virgin in the Wilton House Diptych.

The drawing of the eye in the monument is very remarkable. It is not only long, but the lower lid actually curves down, and the external corners join so as simply to form an acute angle. This peculiarity may be seen in some of the ivory carvings of the period. It contrasts with the form of the eye of the Virgin as seen in the Wilton House Diptych.

* Dart's "Westminster," vol. i. p. 55.

The monumental effigy, although old-looking, does not constitute the latest portrait of the unfortunate monarch. There is preserved in the British Museum a famous manuscript, formerly in the Harleian collection, marked 1,319, containing a history of Richard II., from his return from Ireland, April, 1399, to the period of his Deposition, with exquisite illuminations correctly displaying the dresses of the time, and giving finished portraits of all the historical characters therein mentioned.* The figures of King Richard correspond exactly with the authentic portraits of earlier times, allowing for the natural changes produced by misery and ill-treatment. The entire series has been engraved and published in the "Archæologia" of the Society of Antiquaries in 1824, vol. xx., and was previously etched by Joseph Strutt in his "Regal and Ecclesiastical "Antiquities," 4to. 1777. Perhaps the most complete portrait of the King in this series is to be found on Plates xv. and xxxi. of the "Archæologia" and "Regal Antiquities," respectively, where Richard is conveyed to London by the Duke of Lancaster. Both wear the double chin-tufts, and the long garment of the King, with a wide falling cape or hood, is very similar to that which appears on the monumental effigy. He is bareheaded, and the hair, although still abundant, is long and uncared-for.

A more extended enumeration of all the principal representations of King Richard the Second, whether in painting, sculpture, or engraving, has been given in a paper contributed by the present writer to the "Fine Arts Quarterly Review." †

We may now revert to the Diptych.

The crowding and animation of the right-hand compart-

* *Ante*, page 38, note.

† New Series, January, 1867, vol. ii. p. 26.

ment contrast strikingly with the repose and solemnity of the four figures on the opposite side. In the latter a large field of the gilded ground is laid open; whilst, in the right, which contains thirteen figures, the chief part being angels with upraised wings, very little of the ground is seen.

One peculiarity of this portion of the picture is, that every figure in it is attired exclusively in blue of the same tint, and shaded uniformly with the same colour, only darker; but without the employment of any black, even for extreme intensity of shadow.

The figure of the Virgin holding the Sacred Infant is calm and statuesque, as seen in the French ivory carvings of the period, contrasting with the animated countenances and gestures of the attendant angels.

All the dresses, even that of the Virgin, are cut high on the shoulders, with a plain black line bordering round the neck. The sleeves, tapering down to the wrists, are terminated in a simple black line, without any white cuff or embroidery, as generally seen in works of this period. It may be remarked that the only white observable on all the dresses is a fluted lining to the hood of the Virgin, and a narrow strip along the edge of her dress, below the neck, instead of the strong black line worn by the angels. These plain garments of the angels, destitute entirely of embroidery, fit loosely round the body, and in all cases hang down so as to conceal the girdle. This peculiarity is especially observable in the angels of Angelico da Fiesole, which belong to a somewhat later period.*

* See the Life of Fra Angelico published by the Society, Plates IV., XVI., and XVIII. This form of costume is observable in the works of Giotto, at

The figure of the Virgin here is wrapped in an ample mantle, which encircles her limbs and is drawn over her head like a hood: her long under-garment conceals the feet. She supports in her arms the Divine Infant, who is quite naked, exeepting a golden drapery which covers the lower limbs, but leaves both feet bare and prominent. He turns, with an animated gesture, towards the kneeling King, as if addressing him. The palm of his left hand is turned towards the monarch, with rather widespread fingers; but the action of the right hand, with the palm inwards, almost as if beckoning, does not imply benediction, although the two longest fingers are extended and the others bent, but rather a pointing upwards to the red eross, on a floating white banner, or pennon, which is held with both hands by a youthful angel. The forefinger of this angel's left hand, whilst grasping the long pole, is significantly straightened towards the King. The stately figure of the Madonna is supported on each side by a kneeling angel, each touching her garment with one hand, as if to urge her forward, and with the other pointing towards the King, apparently recommending him to favour. Every angel's head is without a nimbus, which would rarely be the case in Italian art of this period. In Flemish and Rhenish paintings the nimbus is less frequently applied to angelie figures.*

Assisi; (see Ottley's "Early Florentine School," Plates XVIII. and XIX.); it snceeeded the classic severity of the Byzantines, retained by Cimabne, and was afterwards amplified by the introdnction of a second girdle, placed higher np, such as occnr abnndantly in thc works of Gozzoli, Pollajnolo, Botticelli, Granacci, Perngino, and Raphael.

* It may be noted as exceptional in Italian art, that in the pictnre by Filippo Lippi in our National Gallery (No. 586) of the Virgin enthroned, the angels aronnd and beneath the figure of the Madonna have no nimbi.

The angels are all represented with youthful, and somewhat girlish, forms, in female dresses, wearing wreaths of white and grey roses, and their uniformly yellow-brown hair is dressed either in ringlets and flowing curls, or in plain rolls on each side of the forehead.

The peculiarity of every angel wearing a wreath of roses merits observation. Here the flowers, which are all precisely of the same kind, tend to give cheerfulness to the scene. In early representations of chaplets we do not find the roses so closely placed, or green leaves filling the spaces between them.*

The wings of the angels are of variegated plumage, lighter towards the shoulders and growing deeper in colour, from grey

* Charles Comte d'Estampes and John Gower the poet wear the flowers with considerable intervals between them upon golden fillets. A figure of one of the benefactors of St. Albau's Abbey wears a fillet with roses round his head, a double pointed beard, aud a collar marked with "SS". It is in a Cottonian manuscript in the British Museum, marked "Nero. D. vii."

In a picture by Sano di Pietro da Siena, the property of Sir Frederick Leighton, P.R.A., contributed by him to the Royal Academy Exhibition in 1882, No. 191 of the catalogue, angels wear wreaths of red and white roses, and two angels in the upper extremities have circlets of dark blue leaves without flowers. The dancing angels in the Paradiso portion of Angelico da Fiesole's "Last Judgment" in the Accademia delle Belle Arti at Florence, engraved in the illustrations to the Life of the painter published by the Arundel Society, 1850, Plate XVI., wear wreaths of flowers; and angels supporting a canopy over a Virgin and Child, painted by Gozzoli, and formerly in the possession of Mr. C. Sackville Bale, have circlets of red roses round their heads. A small wreath of roses is worn by St. Dorothea round her long wavy hair in the picture of the Cologne School, No. 707 of our National Gallery. In the same collection, in the picture by Piero della Francesca, the central standing angel wears a wreath of white roses (No. 665 of the catalogue). In the fine picture by Gozzoli of the Virgin enthroned (No. 283 of the National Gallery Catalogue), five angels standing round the Virgin wear white roses, which have very much the appearance of white bands, in their curly hair. Five angels singing the "Gloria in Excelsis" over the new-born babe in a "Nativity" by Filippo Lippi in the "Galleria delle Belle Arti di Firenze," Tavola 36, wear wreaths of roses compactly joined. The form of each nimbus is flat and circular.

to black, as the length of the feathers increases. Their uniform elevation is also a point of considerable peculiarity. It certainly contributes materially to give animation to the scene, and is rarely to be met with in works of art.*

The collars of Broom-cods worn by the angels, from each of which two distinct pods are pendent, are short and fit close round the neck, so as to be distinctly independent of the top of the blue dresses. The White Hart worn by every angel on the left breast, encroaching slightly upon the sleeve, crouches upon an oval bed of dark green, and has long golden antlers, outlined with black, and a gold chain hanging down from the crown which encircles the neck. To show the independent manner in which this badge also was worn, it may be noted in the angel who kneels with her face in profile and her back to the spectator, that the mere tips of the antlers appear over her left shoulder. Most of the standing angels are linked in loving embrace; the hand of one being passed through the arm of another, and, in three instances, hands are laid upon shoulders.

* A remarkable instance will be found in the "Annunciation," an early Venetian picture, formerly in S. Antonio di Castello, now in the Accademia of Venice, painted by Lorenzo Veneto, in 1358. It abounds in rich ornaments. There the Virgin's robe and nimbus, and even her crown,—a very unusual emblem in representations of this subject,—are decorated with considerable elegance. The wings of the Annunciate Angel rise high and bend forward, to suit the form of the compartment. The picture is engraved in Rosini's "Storia della Pittura," 1840, vol. ii. p. 144. A striking parallel will be found in the beautiful figure of St. Michael, standing in full armour, where his upraised wings fill the heading of a compartment, painted by Angelico da Fiesole, and engraved in the "Accademia delle Belle Arti di Firenze," 1845, Tav. 33. Another, but of the 16th century, is the magnificent figure of the creating angel, with the starry firmament under his hands, designed in mosaic by Raphael for the Chigi Chapel, and forming one of a series engraved by the late Lewis Gruner. An upraised wing is also noticeable in the Diptych at Holyrood Palace. See *ante*, p. 19.

The golden drapery, which envelopes the lower half of the naked Infant, consists simply of the polished gold surface of the tablet, with the shading of the folds very artistically rendered by means of fine dots, giving the granulated appearance of modern engravings in what is known as the stipple manner. The nimbus of the Madonna is circular, and large in proportion. It is fluted with finely indented radiating lines, which give a peculiar richness of effect that could not be rendered in the facsimile before us.

The nimbus round the head of the Infant Saviour, although only half the diameter of that of Our Lady, contains some very remarkable emblems, but expressed merely by dotting in the polished surface. These in the chromolithograph are indicated by lines of *red* paint. They consist of a crown of thorns inwoven to form a *guilloche* pattern, and following the circular line of the nimbus, and three limbs of the cross issuing from the head, but which, having triangular extremities, might also be taken for further emblems of the Passion, namely, the *three nails* of the Crucifixion.* Although the points of the nails, if such they represent, converge to the head of the Sacred Infant, there is strong support in favour of such an interpretation, considering that St. Louis of France (died 1270, and canonized 1297) is represented in one case holding a crown of thorns encircling three nails, and in another, holding a crown of thorns in his right hand and a standard of the cross in his left.†

* The existence of these emblems was first noted in the "English Connoisseur," vol. ii. p. 160. This triple object within the crown has been omitted in Hollar's engraving.

† Husenbeth, "Emblems of Saints," 8vo. 1860, p. 103.

In a remarkable manuscript of this period, now preserved in the British Museum (Bibl. Reg. 20, B. vi.) entitled "Epistre au Roy Richard 2, par un Solitaire des Celestins de "Paris," is a large illuminated page, consisting of the letters "I. H. S." in burnished gold, surmounted by three crowns, the central one being the crown of thorns, with drops of blood, on a black ground, that to the left a French crown on blue, and, to the right, an English crown on red. Rays of light issue from the central crown to those on each side. On the opposite page of the volume is a small and very delicate representation of King Richard on his throne, attended by his courtiers, receiving a book from a monk who kneels and holds in his left hand a banner, which will be described hereafter.*

It may be remembered that in the description of this picture when in the possession of King Charles I. (see *ante*, page 8), mention was made of a device "on the outside of the "door," and there said to be "the arms of Edward the Confessor "with a red hat and mantle." This imperfect and erroneous statement is made intelligible by a reference to the back of both panels of the Diptych, whereon paintings still remain, of which, although much injured by wear and tear, the subjects can be sufficiently made out. As it was impossible in the coloured reproduction to include these curious decorations, reduced representations of them, from tracings taken by Lord Pembroke's kind permission, are here inserted. The panels are of the same size as the pictures on the other sides, and enclosed also in gilt mouldings, all carved out of the same block of wood, only somewhat shallower.†

* Page 65.

† See *ante*, page 14.

External Decoration of the Panel, on reverse of the Madonna with the Infant Saviour and angels.

On the back of the panel containing the Virgin and Child is a shield of arms, slung obliquely, and over it a helmet surmounted by a Crowned Lion "passant gardant," * standing on a chapeau. The central part of this panel is unfortunately severely injured and almost entirely broken away, not only exposing the rough ground of plaster and the coarse linen or hairs used to bind it together, but laying bare the oaken panel itself. All here is so tangled that the form and construction of the helmet and lambrequins or mantling can hardly be made out. The red bole on which the gilding was laid has been exposed on the surface of the helmet, but some portion of the "mantling" remains, and retains its original red and white colours, whence even as far back as 1639, Vander Doort described the device as a "red hat and mantle." The "arms of Edward "the Confessor" are there, it is true, but they only form a part of the King's arms on the shield.†

It is known that King Richard II. affected a peculiar veneration for the Confessor. He assumed his arms as his patron, and when he went to Ireland, by a special grace granted them to his favourite the Earl of Norfolk. This boon in subsequent times contributed to the tragical end of his descendant, the learned and gallant Earl of Surrey. The King possessed a ring which he confided to St. Edward's Shrine when he was not out of England. Richard was choleric, and his favourite oath was "By St. Edward." On the shield before us the arms of Edward the Confessor are impaled with those of the Kingdom, namely, Quarterly, first and fourth

* "Sandford," p. 227.

† Dart's "Westminster Abbey," vol. i. p. 55; Stanley's "Memorials," p. 149.

External decoration of the panel, on reverse of the King and his patron saints.

A. Tho white stag (the King's device) painted in thick white colour, shining like enamel.

B. The stag's horns covered with fine punctures or dots.

C. The coronet of gold covered with fine dots.

D. A golden chain of square links, outlined black; much injured.

E. Plain gold ground very highly burnished.

F. Dark green bank, with the flag iris flowers rising from it.

G. Ferns and red berries and blue flowers in foreground.

H. Gold frame, all of one piece of wood with the picture; but of shallower mouldings than those inside.

semée with Fleurs-de-lis for France, and second and third three Lions for England, the coat of Edward occupying the principal place.

Sandford * informs us that King Edward III. was the first to assume as a crest a Lion passant gardant crowned upon a chapeau, which was continued by all succeeding monarchs down to Edward VI. † This arrangement is shown by Sandford on a seal of Edward III. when Prince of Wales, where the arms, helmet, crest, and mantlings are placed between two feathers. The shield is hung slantwise. The helmet is similar in shape to that of the tilting helmet of Henry V., still preserved in Westminster Abbey.

On the reverse of the panel bearing the kneeling King is depicted on a large scale, and spreading over most of the ground, the King's favourite badge, the White Hart lodged.‡ The golden chain is composed of square links and hangs down, being twisted round his bent left leg. He reclines on a bank of flowers and well-painted bracken. Tall grass and flags of iris fringe the summit of the bank, and their forms bend grace-

* Page 157.

† "Sandford," pp. 125, 157, and 185.

‡ It has been noted that this badge was taken from the King's mother, Joan of Kent.[1] According to the legend, it was derived from the white stag caught near Bagshot, in Windsor Forest, with the collar round its neck, "*Nemo me tangat*; *Cæsaris sum*."[2]

Both the Lion and the Hart, the one a crest and the other a badge, are sculptured prominently along the string-course which runs round Westminster Hall. The Hart there is usually lodged on a single row of nebulée with ornamental foliage, sometimes of oak and sometimes of acorns. The Lion, as a crest, invariably appears on a helmet.

[1] Stanley's "Memorials," p. 149. [2] "Archæologia," vol. xxix. p. 38.

fully upon the smooth gilded surface of the background. The gilt crown and the antlers are highly finished with puncturing. The attitude of the animal, it will be observed, is more compact than in the pounce-work device on the monumental effigy. It fairly corresponds with those worn as a badge by Richard and his attendants on the interior of these panels. The Stag itself is painted opaquely with white colour, as on the small badges, but the one worn by the kneeling King is peculiarly brilliant and projecting in surface like an enamel.

The following observations bear more particularly upon the technical characteristics of the work as a whole, and indicate also the actual condition of the picture.

In many parts it has been grievously damaged, but it was not thought desirable in making the transcript in colours to reproduce those blemishes. With the exception of the beautiful floriation of the crowns of the two patron saints, and the girdle of St. Edmund, the copyist has been most faithful, and his restorations of parts now wanting in the original are extremely judicious. It may also be noted that in the Diptych the Broom-cods composing the collars invariably have the rows of round peas marked upon them. These have not always been defined by the copyist.

The background, on the outside of the Diptych, is plain highly burnished gold, without any diaper pattern. On this plain ground the horns of the Stag, and the Crowned Lion standing on the helmet, are sufficiently indicated by minute puncturings alone.

Upon a careful examination of the Diptych, it appears that the oak was covered with a surface of plaster or gesso, and

then red bole was used, above which *every part* of the surface was gilt and highly burnished. On the back, where greater thickness was required, the gesso appears to have been mixed up with hair or fibres of linen. The figures on the front sides of the panel were painted at once upon the gilt surface after it had been burnished, which is manifest where in several places the colour has chipped off, especially in the white fur lining to the King's gown, and the lining of St. Edmund's sleeves.

The ground of the gilding shows conspicuously across the waist of St. Edmund, where the blue had been thickly laid on with a brush and worn off. Even the gold had in some places disappeared, leaving bare the red bole ground and some of the punctürings penetrating it.

The heads of the protecting saints are encompassed by flat and perfectly plain disks for glories. All three crowns here introduced, as well as the morse or fibula worn by St. Edmund, are adorned with round knobs of an opaque enamelled substance. Some of them have been tinted to represent precious stones.

The crowns of SS. Edmund and Edward are very deficient in perspective. The end ornaments, which resemble fleurs-de-lis, being perfectly flat, they are only distinguished from the gold ground by a very fine incised outline, and being punctured all over. The King's crown, like the Broom-cod collar, is thickly outlined with black.

The imperfect drawing of the ornaments of such crowns is also to be seen in some fine examples of painted glass in the church at Lower Ettington Park, formerly in the great

window of the chapel of Winchester College belonging to the same period, in which a portrait of either King Richard or one of his uncles is introduced, wearing similar tufts of hair upon the chin to those described on p. 46.*

The very rich pattern upon the gown of St. Edward is expressed by means of a thick layer of pure ultramarine, applied with a very full and free brush upon the polished gold surface, leaving the birds and coronets all in bright gold. The colour stands up in ridges. This is confirmed by the observations of Mr. Thomas Phillips, R.A., already referred to.†

The colours upon the gown of St. Edward, just across the waist, have been very much disturbed, and the black girdle has partly disappeared (see *ante*, pp. 36 and 55), but the end of it, hanging down and terminated by a "chape" or "crampet," as seen at the end of the garter in heraldic representations, still remains, and appears in the present reproduction. In Hollar's engraving there is no imperfection, and it completely encircles the waist.

In the painting of the flesh, where the colour has flaked off, and especially in the profile face of the angel and in the King's hands, a lower bed of pale green, as seen in Umbrian pictures, may be detected. Beneath these there lie gold, red bole, white plaster (gesso), and the oak itself. This green ground is also very perceptible in the beautiful face of the angel with downcast eyes next to and behind the Madonna.

* See "Lower Ettington, its Manor House and Church," by Evelyn Philip Shirley, F.S.A., 1880, p. 49.

† Britton, "Beauties of Wiltshire," p. 195. See *ante*, p. 12.

The cheeks of King Richard are most delicately hatched in colours, and the whole countenance is modelled with extreme care. It could only have been painted from the life. His eyebrows are faintly marked and that by a series of very fine vermilion strokes, forming altogether one delicate line.

The King's eyes are of a light bluish slate colour ; the eyeball being finely outlined in black, and the central black spot being pure black; in fact, a projecting lump of paint. The eyelids are broad, and not projecting beyond the eyeball. No eyelashes are visible. The complexions of the patron saints are very clear ; the red on their cheeks being a pale mixture of carmine and vermilion. Their lips are of a clear pale vermilion tint. In the reproduction there is too much of grey in the middle tints of these countenances.

The flesh tints are entirely composed of solid opaque tempera colours, pinkish and grey, minutely hatched. The hair on all the male figures is marked with crisp wavy lines of brown and reddish burnt-sienna colour.

On looking carefully at the panels, it appears that their gilded surface is thickly covered with minute horizontal cracks, even over the figures of the Madonna and the angels. This has led to a trifling misapprehension on the part of the faithful copyist whilst preparing the picture for publication. The beautiful angel kneeling at the side of the Madonna and looking up to the Infant Saviour, is made to appear as if displaying the teeth. This is in reality the result of a mere accident : a crack in the paint passing through the line of the mouth, and breaking it away in the centre, has exposed the white plaster so as to give that appearance.

The King's gown does not appear quite such a positive red in the picture itself. This is owing to the deep and shiny holes punctured on the gold stags and the Broom-cods, which catch the light and, making a white glitter, produce a brilliant effect. In the chromolithograph, where everything is produced by printing alone, the red looks comparatively heavy and the gold appears dull. The faces of the two angels, one holding the banner and the other kneeling below, are modelled with greenish middle-tints quite in accordance with the Sienese School; so likewise, the one with downcast eyes next to the nimbus of the Virgin.

The right arm of St. John and the right hand of St. Edward are thickly outlined with a sharp dark madder. The fingers of the hand holding the ring are most exquisitely outlined and modelled, with very pale vermilion colour for high lights.

The King's hair is yellow, shaded with reddish burnt-siena lines. There is a subtle and fine outline in maddery red to his profile, which is partly lost in the shading of St. John's yellow-brown hair shirt.

The earthly surface on which these figures stand is plain rock of an opaque yellow ochre and brown tint. In the opposite compartment, no foot is visible below, and the figures are all placed upon a verdant meadow thickly sown with asphodel and celestial flowers.* Although the scene may be regarded as a vision and the company the heavenly host, no cloud is introduced.

* These flowers appear also behind the figure of the Virgin, so as to mark the distance at which the heavenly attendants stand from her.

The eyeballs of the Infant Saviour are of a slaty-grey colour, outlined with black, and with a black central spot. The white of the eyes is a pure flat colour. The eyebrows are not at all indicated. The eye of the Madonna is drawn with lids of a peculiar curve, as shown in the woodcut on page 46.

It is extremely desirable to ascertain the precise date and purport of this picture, but in the total absence of any numerals or inscription upon it, we are restricted entirely to inference and conjecture. Indeed, it is only by means of the shield of arms, the apparent age of the King, and details of costume, that we can hope to obtain any guidance at all even as to the person represented. The arms on the shield clearly indicate the monarch to be Richard II., and the absence therefrom of any sign of Queen Anne of Bohemia proves that it was painted before 1382, the year of his marriage. When married, he bore on his shield, in three divisions, the arms of (1) St. Edward the Confessor, (2) England and France quarterly, and (3) Roman Empire and Bohemia quarterly.* Moreover, considering the strong affection which Richard is known to have entertained to his young bride, as well as the ordinary manner of treating devotional subjects, it is highly improbable that, had he then been married, the figure of the Queen would not have appeared. The face, again, of the King, entirely without hair, exhibits extreme youth, if not boyishness. The crown which encircles his head shows, however, that he had attained sovereignty, and he ascended the throne on June 21st, 1377, when only in his twelfth year.

It should be borne in mind that it is the natural tendency

* Willement, "Regal Heraldry," 1821, p. 24.

of artists, when depicting the portraits of very young persons in a public position, to bring them nearer to maturity; the very reverse of the usual form of flattery, where the apparent weight of years has to be lessened. All royal portraits especially, even down to modern times, are subject to this rule. The King therefore, making all due allowance, may be assumed to be about fifteen years of age, and this would concur with the year 1381, a period full of political events, preceding the commencement of the young monarch's selfish and unhappy line of action.

The form of the helmet over the shield on the outside, so far as can be made out from the broken condition of the surface, corresponds exactly with one formerly in the Meyrick Collection, belonging to the reign of Edward III. The "ocularium" is no longer a slit cut in the metal itself, but formed by an opening left between the upper and lower portion.*

With the exception of the large gold ring, outlined in black, with an embossed black stone, held by the Confessor, no instance of finger ornamentation appears in the picture. The hands of the King are raised, but not folded in prayer. His countenance betokens expectancy, and the widespread action of the fingers implies readiness or a preparation to receive something. This, to judge from its position, would be the white banner with a red cross upon it which streams from a lofty pole, bounded by two large knobs of the same colour as the staff. From the earnest manner in which two of the angels look upwards, and from the significant motion of the

* Planché's "Encyclopædia of Costume," 1876, p. 282, plate xi.

Saviour's right hand, it would appear that in this banner there centres some particular interest.

White and red are known to have been the colours assumed by Richard II. as his livery, and they were consequently much worn by courtiers during his reign.*

The red cross upon a white ground might be regarded as the cross of St. George, who, strangely enough, is not here among the patron saints of the King. In the series of portraits of Edward III. and his family on the east wall of St. Stephen's Chapel (*ante*, p. 21), St. George appeared as the special intercessor, and ushered the King into the Divine Presence. But the red cross on a banner, when borne by the Lamb of God, is also the sign of Redemption, and not unfrequently appears in Italian art in pictures of the Resurrection. In the very beautiful manuscript, formerly in the Royal Collection, and now in the British Museum ("Bibl. Reg." 20, B vi.), entitled "Epistre au Roy Richard II. par un Solitaire "des Celestins de Paris," † already referred to, is a delicately finished representation of Richard on his throne, receiving the book from the author, who kneels, holding at the same time a white flag with a long white staff to it, bordered with red, and having on it a red cross charged with the Lamb of God bearing a small flag. The workmanship is beautiful, and the colours delicate and clear.‡

The year 1381, the date, it may be assumed, of this picture,

* Planché's "British Costume," 1834, p. 152, note.

† The object of this letter was the confirmation of peace between the Kings of England and France.

‡ This illumination has been carefully engraved by Joseph Strutt in his "Regal and Ecclesiastical Antiquities," Plate XIX. See *ante*, p. 53.

was very memorable in the history of our country, especially for the general outbreak of discontent, resulting chiefly from over-taxation, and for the Kentish insurrection headed by John Ball and Wat Tyler. Abroad, the effects of the Papal schism, which had commenced in 1378, were severely felt throughout Christendom, but especially in Flanders and the Kingdom of Naples. On the death of Gregory XI. two popes were simultaneously elected to succeed him: Urban VI., a Neapolitan, at Rome, and Clement VII., a Frenchman, at Avignon. The principal nations of Europe were divided at once into two factions, either supporting the one or the other. England, Flanders, and Germany espoused the cause of Urban; * whilst France, Scotland, Spain, and Sicily were for Clement. An English force led by Spenser, the martial bishop of Norwich, was despatched to succour the Flemings, who were in arms against their rulers, then leagued with France, as in former years they had been instigated to a similar rising by James van Artevelde. At this period Philip van Artevelde, his son and successor, was rising into that short, brilliant, and romantic tenure of power which forms one of the most interesting episodes in history, and ended in the sanguinary battle of Rosebecque, when the Flemings were totally defeated by Charles VI. Within the same year Charles of Durazzo became master of the throne of Naples, after cruelly murdering Queen Johanna, who had recently professed submission to the Italian pontiff.†

* By the Parliament held at Gloucester in October, 1378, Urban VI. was recognized as Pope, and persons adhering to his rival (Clement VII.) senteneed to lose the King's protection and forfeit their goods.

† Milman, "Latin Christianity," vol. vi. p. 19. Barante, "Ducs de Bour-"gogne," 1842, vol. i. p. 129.

When the Kentish rebels were advancing upon London, and halted at Blackheath, the King proceeded in his barge as far as Rotherhithe, and found them drawn up in great numbers along the shore, carrying two banners of St. George and many pennons.*

Again, when the King met them at Mile End Green, he ordered in sign of agreeing to their terms one of his banners to be given to those representing each county, and promised them also letters sealed with his own seal. But after the death of Wat Tyler at the Smithfield meeting, and when well surrounded by his own supporters in the open fields, the King directed them to surrender their banners, and to give back such letters as they had received.

During the excitement of the expedition to Flanders led by Spenser, bishop of Norwich, the London apprentices mounted white cloaks with red crosses on their shoulders, and had red scabbards to their swords.† John Philpot, the Lord Mayor of London (1378), provided means for the expedition, and kept ships to give these volunteers free passage.

The Pontiff of Rome at this period promulgated a crusade against the Pontiff of Avignon, and the bishops and the clergy were called on by their archbishops to enforce upon their flocks the duty of contribution to this sacred purpose. The same indulgences were granted to Crusaders in this expedition as to the Holy Land. It may possibly be that the introduction of

* Froissart (Johnes), chapter lxxvi. p. 660. Ibid. p. 664, "Pictorial History of England," vol. i. p. 786.

† Milman, "Latin Christianity," vol. vi. pp. 133-4.

the banner in this picture had some reference to the part which the young King was required to take in the conflict, and perhaps to justify his determination to favour the expedition. There is in the picture a peculiarity in the gesture of the Madonna. She holds the right foot of the Divine Infant with her naked hand, between the thumb and forefinger, displaying the sole in an apparently significant manner.*

At an earlier period, in 1363, strenuous efforts had been made by Peter Lusignan, King of Cyprus, to induce the Kings of France and England to conduct a crusade to the Holy Land. He in person visited England, after having, at Avignon, received the fullest support and encouragement from the Pontiff, Urban V., who preached in its behalf. The pages of Froissart contain precise accounts of the manner of putting on the red cross. King Edward III., when the appeal was made to him, replied that he was too old, but would leave it to his children. At the departure of the King of Cyprus, King Edward gave him a noble ship called the "Catherine," which he had already had built to make a voyage to Jerusalem (chapters ccxvii. and ccxviii., pp. 303, 306). It is therefore possible that the object with which

* It may be noticed that the view of the Saviour's feet accords exactly with that of the Infant Christ, who is there perfectly nude, in the small circular picture by Raphael which was formerly at Perugia, now at St. Petersburg (the Staffa Madonna), where the Child held in the Virgin's arms is turning over the leaves of a book. Although the sole of the child's foot is in precisely the same point of view, the hand of the Madonna is moved further back, so as to support the limb itself. Another instance of the right foot of the Infant Saviour resting directly in the hand of the Madonna will be found in the votive picture by Christoforo da Bologna, 1380, already referred to. (D'Agincourt. pl. clx.)

this diptych was designed was merely a repetition of the former feeling, and may have been actually intended to incite the young King to promote some holy expedition. The emblems already pointed out in the nimbus of the Holy Infant, favour this view.

As it is always interesting to trace a connection between the external appearance of an individual and the temperament and disposition evinced by his actions, we may avail ourselves of the opportunity afforded by this picture to examine the personal traits of the unfortunate monarch, and to compare them with the historical events at that time moving round him. Richard, in June, 1381, was fifteen years and two months old, and the countenance before us is that of a boy of corresponding age.

We therefore see the youthful monarch at the opening period of his life, when his better qualities were beginning to develop themselves, and before they were so unhappily impaired and negatived by bad precept and a neglected education. In early life Richard appears to have been equally active, intelligent, and intrepid. Ready tact seems to have been implanted in his nature, although it partook of cunning, and sometimes degenerated into deceit. This was apparent on the occasion of his retractation of his promises on dismissing the insurgents after he had conciliated them.

The following brief recapitulation of the momentous events which were concentrated within the short space of less than a week, and in which the King appeared to so great advantage, will perhaps tend best to elucidate his character. Had the King persevered in the promising course which he then struck

out, and not lapsed into indolence and wayward selfishness, his career might have been a brilliant one, and the whole current of our national history altered. The period of these events coincides with the apparent period of the picture. Piety seems to have had a large share in the King's disposition, and his devotion to Edward the Confessor, and consequent preference of Westminster Abbey to St. Paul's in the moment of severest trial, are also characteristic indications of his temperament.

The approach of the rebels must have struck dismay into his youthful heart, and especially when, apparently secure within the recesses of the Tower, and surrounded by his courtiers and friends, he was joined by his mother, Johanna, the Princess of Wales, once the Fair Maid of Kent, who had been overtaken and insulted, on her way back from a pilgrimage to Canterbury, by the rabble then hurrying forward to the metropolis, and who soon after established their head-quarters at Blackheath.* A gallant knight, Sir John de Newton, Constable of Rochester Castle, arrived as an unwilling messenger from the insurgents, requesting the King in person to confer with them at Blackheath. To this the King acceded, and on the following day,† after having heard mass in the Tower Chapel, entered his barge and rowed towards Rotherhithe. But the violence and threats of the people assembled on the shores made it unsafe to land, and accordingly the monarch returned at once to the Tower. Being thus defeated of their object, the rebels proceeded to London with great fury, and, forcing London Bridge, destroyed the Palace of the Savoy, breaking open the houses of the wealthy, and slaying the unguarded

* Froissart, p. 655. † Holy Thursday, 13th June, 1381.

inhabitants, especially the Flemings. The greater part of the insurgents established themselves round the Tower in St. Catherine's Square, and threatened to break into the King's presence and to slay all around him. Richard, however, with much policy and coolness, consented to hold a conference with them at Mile End, then an open meadow and frequently resorted to for public recreation. On Friday, June 14th, accordingly, after having heard mass, the King sallied forth to keep his word, but before the drawbridge, by which the royal equipage had issued, could be raised again, the rebels, for many of them had remained behind, rushed in and spread devastation everywhere. The Archbishop of Canterbury, Simon of Sudbury, who had just officiated in the King's presence, was murdered.* The Princess of Wales was so terrified by the presence of these wretches in her own apartment that she was carried in a state of insensibility by her servants and ladies to the river-side. Thence she was conveyed in a covered boat to a royal establishment called the "Wardrobe," in Barnard's Castle Ward, between St. Paul's and the river. Meanwhile, the King had succeeded in pacifying those who had attended him to Mile End, and, instead of returning to the Tower, where the utmost confusion prevailed, he at once proceeded to the Wardrobe,† and exerted himself to the utmost to pacify his mother, who seemed beyond recovery from the fright she had received.

On the Saturday morning, the King, although so near to

* Hook's "Archbishops," 1865, vol. iv. p. 310, and Milman's "Annals of St. "Paul's," 1868, p. 73.

† Froissart, p. 661.

St. Paul's, left the Wardrobe and went direct to Westminster, where he and all the lords heard mass in the Abbey. He next resorted to the hermit who dwelt within the precincts adjoining to St. Margaret's Church,* and there confessed himself. Richard afterwards visited the shrine of Our Lady in the Pew, where, in a small oratory † connected with St. Stephen's Chapel, there was a statue of Our Lady reputed to possess many virtues and to have worked miracles, in which the Kings of England were said by Froissart to have had much faith.

Richard, having performed his devotions and made his offerings, mounted his horse about nine o'clock,‡ as did the barons who were with him, and set forth on his gallant adventure to Smithfield, where his presence entirely suppressed the rebellion.‖

There remains only to be considered the question of the nationality of the painter of this Diptych, and that is an interesting but extremely difficult point to determine.

Both Dr. Waagen and J. D. Passavant, see *ante*, page 13, accepted the workmanship as Italian, whilst, when seen in 1857 at the great Manchester Exhibition, it was considered by many to be a genuine early English production.

Mrs. Jameson, and Mr. W. Hookham Carpenter, the late learned keeper of prints and drawings in the British Museum, were the first to suggest the idea of a Bohemian origin for it.

* Stanley's "Memorials," p. 410; Stowe's "Chronicle," p. 284, edition 1631, p. 288.

† Froissart, chap. lxxvi. p. 661.

‡ Froissart, p. 661.

‖ Stanley, "Memorials," p. 410.

This theory was grounded on the cultivated taste of the Emperor Charles IV. (of Bohemia), 1348-1378, and his fostering patronage of art.

This opinion has been powerfully strengthened by the views of Mr. A. W. Franks, of the British Museum, and of Mr. J. C. Robinson, Surveyor of the Queen's Pictures, both of whom are eminent judges, and practically acquainted from personal observation with productions of art existing at Prague, Karlstein, and other localities in Bohemia. Not having myself had the advantage of studying these interesting examples, I am unable to judge decidedly of their peculiarities of style.

But, if the following description of a series of paintings at Karlstein attributed to Dietrich of Prague be correct, they possess little in common with the Diptych before us.*

"The forms are somewhat broad and ungraceful, and in the "over-large noses with their broad ridges may be recognized "a native Bohemian peculiarity. The female heads, on the "other hand, are of nobler and of more refined forms. The "wide-open eyes are characteristic of the Bohemian School."

Dr. Waagen, however, discerns in these paintings an affinity with portions of an altarpiece at Prague, dated 1375, in which the portraits possess surprising individuality. The altarpiece includes a representation of the Virgin and Child adored by the Emperor Charles IV. and his son Wenceslaus, and attended by various saints.

The position which Bohemian art occupied during the

* Dr. Waagen's "Handbook of German, Flemish, and Dutch Schools," 1860, vol. i. p. 40.

latter half of the fourteenth century is succinctly described by Lord Lindsay * in the following passage :—

"Two distinct revivals took place at the eastern and western "extremities of Europe, at Prague and at Cologne,—the "former fleeting and ephemeral, the latter permanent and "enduring in its influence and ramifications to the present "day. I almost hesitate, indeed, in terming the former a "revival, dependent as it was on the association of various "artists from various parts of Europe, under the patronage of "the Emperor Charles IV., after whose death the momentary "flame sank down and expired. Tomaso of Modena † was pro-"bably the eldest of these artists ; sprung apparently from "the long lingering Roman School of Lombardy, he had "acquired something of the manner of Giotto." Contemporary with Würmser of Strasburg, and Dietrich of Prague, "or "perhaps a little later, and amply atoning for their demerits, "we may recognize a purely semi-Byzantine movement, akin "to that of the Guidos, Gaddo Gaddis, and Ugolinos of Tus-"cany, and the painters of the Baptistery at Parma, in the head "of our Saviour preserved in the Cathedral, and the mosaic of "the 'Last Judgment' on the exterior wall of the chapel of "S. Wenceslaus—works, especially the former, of exceeding "beauty, and in their peculiar style scarcely excelled even in "Italy. The mosaic was executed in 1371 for the Emperor "Charles."

Charles IV., elected Emperor in 1346, it may be remem-

* "Sketches of the History of Christian Art," 1847, vol. iii. p. 276.

† D'Agincourt, pl. 133. Vienna Gallery Catalogue, by A. Krafft, 1845, p. 189.

bered, was the son of John, the blind old King of Bohemia, who sided with France and perished valiantly in the thickest of the fight at Crécy, whilst Charles, who had followed his father to the field, fled ignominiously from the conflict. In the following year Charles succeeded Louis V., the Bavarian, as Emperor of Germany.* During many years in his father's lifetime he had resided in Paris, and was entirely under the influence of France and the Papacy. He gave extensive employment to miniature illuminators, and must have summoned French painters to Prague, or Bohemian painters to Paris.†

That England during the thirteenth and fourteenth centuries possessed an independent school of art, and afforded extensive employment to artists, is conclusively shown by the records preserved in our Exchequer accounts of sums paid, and of the services rendered for them. A few of these records are noted in the brief chronological tables at the conclusion of these pages.

A just view of the condition of art, as practised in England at this period, and its relations with other countries, is given as follows by Sir Charles Eastlake : ‡—

"It is evident that, with the exception of such modifications "in technical processes as the difference of climate required, "the habits of the English painters in the fourteenth century "closely resembled those of the followers of Giotto. This is "easily explained by the bond of union which existed between "religious establishments, the members of which were chiefly "active in collecting and communicating information on prac-

* Menzel, "History of Germany," p. 127. † Waagen, p. 42.

‡ "Materials for a History of Oil Painting," 1847, p. 125.

"tieal points. In all that belonged to the higher elements "of art, in all that the dull deseriptions of the monks eould "not convey, the Italians, during this period, eommonly sur- "passed their transalpine rivals ; but in meehanical details "they were indebted, in their turn, to the artists of the "North."

England had naturally, both from its geographieal position and through family allianees, intimate relations with France and Flanders. Commereial interests with the latter had been greatly strengthened by the marriage of Philippa of Hainault to Edward III. When the Freneh king, after the battle of Poietiers, was a prisoner in England, he retained French artists about him, espeeially Girard d'Orleans,* who has been already named (*ante*, page 23). The young Prinee Philip, who for a while shared his father's eaptivity, and afterwards became Philip the Hardy, Duke of Burgundy, sent in later times rieh presents of books and pietures to the king and royal princes of England. He was scarcely fifteen years of age when he fought at the side of his father, King John of Franee, at the battle of Poietiers. Those illustrious captives, with many other foreigners of rank, saw the ehapel of St. Stephen in its finished state, and at that period could imbibe a love for art in England.†

At a similar early period in Flanders, under the benign influence of the Count Louis de Male, both sculptors and painters were making eonsiderable progress. All mention of painting in those days was eonneeted with sculpture, as we observe that in

* Les ducs de Bourgogne, par le Comte de Laborde. Paris, 1852, vol. iii. p. 460.

† Eastlake's "Materials," p. 122, note.

payments made to Jehan Coste in 1355 the use of paint was confined to colouring and gilding statuary.* In 1378 Jean de Hasselt was employed as "Paintre de M.S" (mon seigneur) at the Court of Louis de Male, and even after the decease of Louis in 1386 and the consequent subjection of Flanders to the rule of Burgundy, we find Hasselt executing various works for Philip the Hardy. Philip, it is known, took constant pleasure in making presents of gold and silver images, pictures, diamonds, and pearls to friends and relatives and even to foes. To the Duke of Lancaster he gave "the History of Clovis;" to the Duke of Gloucester "the Story of the Virgin." He presented to the King of England a splendid book containing a picture of St. George, and to the Duke of Gloucester an image of St. Anthony.

In 1383 Philip the Hardy founded a Carthusian convent near Dijon, and placed in it two great shrines or altarpieces painted and decorated by Jean Malouel and Melchior Broederlain. The latter was a Fleming born, and held the office of "Varlet de chambre et paintre de M. S. le Duc de Bourgogne." The shrines by Broederlain were completed in 1398, and are now treasured in the Museum at Dijon. These works, especially the paintings representing the "Annunciation," the "Presentation," and the "Flight," display powers of a high order with great refinement of action and well-devised draperies. They are pale in colour, and in delicacy of tone resemble the picture by Meister Stephan in Cologne Cathedral.†

But it is in the pictorial decoration of manuscripts, many

* Crowe and Cavalcaselle, "Early Flemish Painters," 1857, pp. 6, 10, 12, and 13.

† "Early Flemish Painters," p. 15, and Eastlake's "Materials," p 122.

of them extremely well preserved, that the superior merits of these schools can be most fairly tested. Many of these, if not native English productions, are of Flemish or French origin intended for England. In the possession of the Dean and Chapter of Westminster is a small folio volume known as the "Liber "Regalis," which was presented by the King to Westminster Abbey, containing a few very highly finished illuminations of royal personages. The volume relates to the ceremonial of the coronation, and contains two subjects of a King and a Queen being crowned separately; a third picture represents the coronation of a King and Queen together. The gestures of the figures are distorted and extravagant. The King and Queen are dressed entirely in blue lined with white. The predominance of blue * in contact with gold, and the strong deep shadows on the faces, show much affinity to the Wilton House Diptych. The background is a brilliant surface of highly burnished gold, minutely punctured with dotted lines, forming a graceful pattern of flowing curves and drooping branches. It is remarkable that a dotted line is carried all round the figures, so as to repeat their outline on the polished ground.

There is also in the Library of Westminster Abbey a large and magnificent service-book, known as "Abbot Litlington's "Missal." It was presented in 1374 by Nicholas Litlington, who was Abbot from 1362 to 1386. The figure illuminations are inferior to the ornamental work on the same pages, and there is not the same preponderance of blue.

In the British Museum is a Prayer Book of Margaret of

* Sir Charles Eastlake, on pp. 121, 122, and 128, explains the different qualities of blue pigments, and refers to the "London practice."

Bavaria, married in 1385 to John *Sans Peur*, son of Philip the Hardy, which contains many beautiful miniatures by Netherlandish hands, and was probably executed for Philip at the time. It is numbered "Harleian, 2,897." The figures are very delicate, with clear complexions and greenish shadows to the faces. The sky, as seen beyond mountains and trees and towers, is elaborately diapered. The figure of the Virgin, in the subject of the "Ascension," wears a blue hood, and her nimbus is flat, round, and radiated. The blue dresses are shaded with blue (ultramarine) in the same manner as in the Wilton House Diptych, and the folds of the drapery are large and well-disposed.

The "Grandison" Book of Hours, also in the British Museum, marked "Bibl. Reg. A. xviii.," contains a Madonna attired in blue, with long chestnut-brown hair under a blue hood, as in the Diptych. The costumes of the kneeling figures below are of the period of Richard II.

The under-tint of light green, which pervades most of the miniature illuminations above mentioned, appears especially in works of the Sienese School, and is conspicuous in the paintings of Simone Memmi. This peculiarity seems to have become traditional in all Sienese and Umbrian art.

The preponderance of blue in the draperies produces "the "same unearthly impression of heavenly glory and peace that "thrills us in the paintings of Fra Angelico."*

A finely-illuminated volume in the British Museum, a Psalter marked "Arundel, 83," attributable to the beginning

* Lord Lindsay's "Christian Art," vol. iii. pp. 19 and 59.

of the fourteenth century, is of especial value, as the paintings appear to be purely English. In the group of the Virgin and Child, occupying a large page in this Psalter, the draperies are well arranged, and the drawing of the Child's feet, one displaying the sole, very remarkable.

In a Flemish manuscript of the "Biblia Pauperum," marked "Royal, No. 5," in the same collection, belonging to the end of the fourteenth century (circa 1400), are admirably executed miniatures in delicate and refined colours with rich gilding. The faces have greenish middle tints, with brown and madder-red shadows. The backgrounds are of a plain burnished gold, and the gold crowns upon them expressed in black outline, as seen in the Wilton House Diptych. The colours of garments are opaquely painted in pale and very harmonious colours; the folds being shaded with transparent self-same colours.*

English paintings on a larger scale, of the middle of the fourteenth century, may still be seen, but unfortunately in a very fragmentary condition, on the walls of the Chapter House at Westminster, and these, on the authority of Sir Charles Eastlake, "may be classed among the most interesting speci-"mens of transalpine art extant of that period. The general "character of the colouring in these paintings resembles that "of the time; but the local tints are forcible, and the execu-"tion is not without a feeling for roundness." †

On turning to the painting of the Diptych of Richard II., it seems to be an extraordinary *anticipation* of the style and

* *Ante*, pp. 59 and 64, and *post*, p. 82, note. † Eastlake, "Materials," p. 123.

peculiaritics of Angelico da Fiesole, who was born ten years after the King's accession, and came to maturity in the following century. There can be no reason to doubt that the portrait of Richard is a perfect contemporaneous production, and, bearing in mind the turn of historical events, no reason could be alleged for such a work being undertaken in the following reign. The pure blues and the dressing of the hair of the angels are quite in the Italian style; but the oaken panel on which the Diptych is painted, a wood rarely employed for such purposes in Italy, might well favour the supposition of the work having been executed in this country.

The modelling of the heads and hands in this picture is produced entirely by fine delicate lines, known in English as *hatching*, and called in Italy "tratteggiare," in which the tempera colours are manipulated with egg vehicle. This method was almost always employed by the Italians for altar pictures, painted in tempera on wood. The productions of the older Rhenish painters, on the contrary, including the work of Meister Stephan in the Cathedral of Cologne, are softened and rounded, with scarcely any appearance of hatching. The latter works were also executed in tempera, but with a vehicle that did not dry rapidly, and allowed time for blending the colours at will.*

The manner of dressing the hair of the angels has already been noticed, *ante*, page 50. It is similar to that adopted subsequently by Angelico da Fiesole, excepting that in the latter the hair is gathered into curls over the forehead, whilst

* Eastlake, "Materials," p. 102, 103.

in the Diptych, the ample forehead is in every instance left bare. No locks appear under the wreath across the brow, and the broad bands, where folded back behind the ears, are rather massive, and evidently in accordance with some fashion then in vogue. The blue fillets which bind these tresses behind the ears appear very conspicuously in a picture in the National Gallery of the "Coronation of the Virgin" (No. 560), painted about the year 1330, and attributed to the school of Giotto.*

The hair of the male figures on the left tablet, although composed of curls, is gathered into compact masses below the ears. The angels, especially those beneath the red-cross banner, have long curls or tresses, lightly floating in separate lengths in the air. This gives animation to the scene, and is rarely to be met with in Rhenish or even Italian art of this period. An approach to this fulness of curls will be found in the Annunciate angel in the altarpiece by Melchior Broederlain in the Museum of Dijon.†

But the distinctness with which each tress of these angels in the Diptych stands apart is very noticeable. In the works of Wilhelm of Cologne, and Stephen Lothener, we do not perceive anything of the kind. The hair generally in the Rhenish pictures is long and combed straight down, so as to cover the shoulders. There is an English character about many of the

* In this picture the gilt flagons held by the angels are distinguished from the gold ground by a sharp black outline, which is also observable in the crowns, mitres, and crosiers in Fiesole's "Christ with the banner of Redemption, "surrounded by the Blessed," No. 663 of the same collection. See *ante*, pp. 59 and 64.

† Crowe and Cavalcaselle, "Flemish Painters," Second Edition, 1872, p. 24.

faces in this Wilton House Diptych, especially in the patron saints. Two of the angels, with downcast eyes, are very lovely. They stand one on each side of the Madonna, and are partly hidden by her nimbus.

The profile of the angel kneeling in front is remarkable both for animated expression and for the delicate shadow in which the features are suffused. There is no approach in the form of the eyes to the long almond-shaped slits, so observable in the figures of Simone Memmi and of the school of Giotto, nor is there any sleepiness or languor of expression. The eyeballs of the male figures are distinctly formed, and although the white of the eyes is of a delicate creamy colour, all appearance of staring is avoided.

The head of the Infant Saviour exhibits several peculiarities. The countenance can hardly be said to be an engaging one, and the hair is remarkably close-cropped, thereby differing from all similar representations of the early Flemish and Italian schools. The eyebrows are entirely wanting, but the ear is carefully modelled. The rich gilding upon the crowns and embroideries displayed in this diptych shows affinity to the early productions of Italy. In the Flemish and Rhenish pictures golden ornaments, crowns, and embroideries are generally represented by pigments only.

In this picture, as in the language of England, the influence of various nations may be detected ; but my strong impression is that, whatever hands were employed upon it, the Diptych was produced in England, and devised for a purpose affecting the King's religious movements. At that period the King had not sought alliance with Bohemia, and his most frequent inter-

course then was with the French monarch and his brother, already the reigning Duke of Burgundy. English manuscripts show that art flourished independently in England, and was extensively employed; and we also find sculpture as well as painting maintaining, under the patronage of Philip the Hardy, a high degree of excellence, both in imagination, form, beauty of colouring, and richness of gilding. The illuminated manuscripts belonging to this school preserved in the British Museum fully confirm these views.

The general table of the leading artistic events, compared with the most salient points of English History, placed at the end of these pages, will, it is hoped, suffice to show the position in artistic refinement held by England at an early period.

I would not omit to record my very high appreciation of the extreme accuracy and wonderful minuteness of the water-colour copy made by Herr Kaiser for the purpose of this reproduction. Such particulars as I have had occasion to point out in the chromolithograph were entirely the result of blurrings, through accidental damage to the original, and the impossibility of representing certain colours, and a particular kind of tooling on the polished gold, by means of the flat process of printing. But, having held a finished proof of the chromolithograph by the side of the original, I found that their general appearance was identical.

I cannot conclude these long and, I fear, somewhat diffuse notes, without expressing my thanks to Lord and Lady Pembroke for the abundant facilities which I enjoyed for examining this valued relic of our early history, and for the interest which they manifested in the progress of my investigation.

My warm acknowledgments are due to two valued friends of long standing, Mr. Frederick W. Burton, R.H.A., F.S.A., director of the National Gallery, and Mr. Augustus W. Franks, F.R.S., of the British Museum, and also to my learned friend Dr. William Bode, of the Royal Museum at Berlin, for readily imparted information and for many valuable suggestions.

National Portrait Gallery,
2nd November, 1882.

Since the above text was in type, I have been favoured by Mr. Franks with the following memorandum:—"According "to the well-known Herald Pietra Santa (Tesserae Gentilitiae, "fol. Roma, 1638), there existed in his time in the English "College at Rome a *tabula* on which were figures of Richard "II. and Anne of Bohemia kneeling in heraldic dresses, and "offering to the B. Virgin the island of Britain, St. John "assisting, with the inscription, 'Dos tua Virgo pia haec est: "quare rege Maria.' Slight engravings of the King and "Queen and of their shields of arms are given in the work "above quoted, pp. 677, 678. It would be very desirable to "ascertain if this painting is still in existence. It is, of course, "of a later date than that under consideration, but it must "have been painted before the death of Anne, in 1394."

G. S.

CHRONOLOGICAL SKETCH OF SALIENT EVENTS IN ART AND HISTORY.

Transalpine Art.		English History.	Italian Art.	
		Henry III.'s Accession, 1216		
Walter de Colchester	1219		Giunta Pisano. (Born 1202; died 1258.)	
Date of paintings at Woodstock Palace	1232		Guido da Siena, painting, 1221.	
Otho the Goldsmith at work at Westminster	1234			
Tablets of the Crucifixion and a "Majesty" with the four Evangelists, painted for the chapel in Guilford Castle	1235			
Otho the Goldsmith master of works at Westminster . . .	1237			
Otho and his son Edward work together.	1239			
Edward Fitz Otho, sole master of works and keeper of the shrine at Westminster	1240		1240	Cimabue born. (Died 1302.)
William the Monk appointed to Winchester	1240			
(He executed many works from 1248 to 1259.)				
Edward Fitz Otho painted the Apostles and King and Queen in St. Stephen's Chapel, Westminster, and a Last Judgment at the west end	1245			
He painted the Queen's apartment with the history of Antioch, and the same subject was painted at Clarendon	1250			
Peter de Hispania first employed .	1253			
Walter of Durham restored paintings after the fire	1262	Fire at the Palace of Westminster, 1262	1265	(Birth of Dante.)
			1265	Margaritone decorates Old St. Peter's at Rome.
Peter de Hispania at work upon two tablets for the altar of the Virgin Mary in the Abbey. He is probably the artist of the altar frontal still preserved there . .	1272	Edward I.'s Accession, 1272	1267	Visit of Charles of Anjou, King of Naples, to the studio of Cimabue.

Transalpine Art.		English History.	Italian Art.	
William the Monk still living and working	1272			
			1276	Giotto born. (Died 1336.)
			1281	Pope Martin IV.'s Accession.
			1282	Duccio first painting at Siena.
			1282	(Sicilian Vespers.)
			1283	Simone Memmi born. (Died 1344.)
Master Walter restores paintings	1292			
The same, assisted by his son Thomas	1294		1294	Pope Boniface VIII.'s Accessiou.
Date of Biloque paintings at Ghent.	1300	1300	1300	"Tristau," a French manuscript with Italian illuminations, done for the Court of Naples.
Master Walter at work upon the Coronation chair for Westminster Abbey . . . . . (28)*	1300			
			1300	Taddeo Gaddi born. (Died after 1366.)
			1300	Giotto at Rome. Cimabue at Pisa.
			1302	Death of Cimabue.
			1303	Giotto at the Arena, Padua.
			1303	Pope Benedict XI.'s Accession.
Thomas, son of Walter, becomes sole master of the works, and assumes the name of "De Westminster"	1307	Edward II.'s Accession, 1307		
			1308	Spinello Aretino born. (Died 1400.)
			1310	Duccio paiuting at Siena.
			1311	Duccio's picture carried in triumph.
			1313	Franco da Bologna painting.
			1315	Orcagna born. (Died 1376.)
			1320	Date on Simone Memmi's picture at Pisa.
Date of description by travelling monks of English paintings: "Ineffabiliter depictæ" . . .	1322		1321	(Death of Dante.)
		Edward III.'s Accession, 1327		
Philip VI. (of Valois), King of France, Accession	1328			
			1330	Giotto at Naples.

* The numerals within parentheses refer to the pages of the Description.—G. S.

Transalpine Art.		English History.	Italian Art.	
			1334	Pope Benedict XII.'s Accession. Picture by Puccio Capanna, 1334. (D'Agincourt, pl. 117.)
			1336	Giotto dies, leaving the Campanile unfinished.
			1336	Latest known painting by Duccio. Date on Italian Triptych, 1336. (D'Agincourt, pl. 124.)
Tomb of John, Duke of Brabant, at Tournay, by William du Gardin, decorated with statues coloured in oil *	1341		1340	Cavallini the Mosaicist dies.
			1342	Pope Clement VI.'s Accession. Date on Simone Memmi at Liverpool, 1342. (29.)
			1344	Simone Memmi died.
			1345	Date on picture by Vitale di Bologna. (D'Agincourt, pl. 127.)
Louis de Male, Count of Flanders, Accession	1346	Battle of Crécy, 1346	1346	The name of Gritto da Fabriano (Nucci) appears on the List of Painters at Florence.
John, King of Bohemia, slain at Crécy fighting against the English. His son quitted the field.				
Charles IV. elected Emperor .	1347			
			1349	Foundation of the company of painters at Florence by Jacopo di Casentino.
John, King of France, Accession	1350		1350	Don Silvestro flourished. Date on a crucifixion at Treviso, 1352.
(His first wife was Bona, daughter of John, King of Bohemia.) Paintings at Karlstein near Prague, by Thomas de Mutina. (D'Agincourt, pl. 133) . . . (74)	1352		1352	Pope Innocent VI.'s Accession.
			1354	Orcagna at work in Strozzi Chapel at Florence.
Jehan Coste painted sculpture in the Castle of Val de Rueil . (76)	1355		1354	Company of painters at Florence officially registered.
Paintings of Edward III. and his family at the east end of St. Stephen's Chapel . . . (21)	1355			

* Les ducs de Bourgogne par le Comte de Laborde. Paris, 1849, tom. i. p. lxiv. note.

Transalpine Art.		English History.	Italian Art.	
King John of France and his son, afterwards Philip the Hardy, Duke of Burgundy, made prisoners at the battle of Poictiers and taken to England.		Battle of Poictiers, 1356		
William of Herle settled at Cologne	1358			
Girard d'Orleans painting . . . (23 and 76)	1360			
			1362	Pope Urban V.'s Accession.
			1363	Taddeo Bartoli born. (Died 1422.)
Charles V., King of France, Accession	1364			
				Date on Nucci picture, 1365. (D'Agincourt, pl. 128.)
			1365	Gentile di Fabriano born. (Died 1450.)
Birth of Hubert van Eyck. (Died 1426)	1366	Birth of Richard II., 1366		
Marriage of Philip the Hardy, brother of the King of France, to Margaret of Flanders, daughter of Louis de Male, and Union of Flanders to Burgundy . .	1369			
			1370	Pope Gregory XI.'s Accession.
John of Bruges, miniaturist, worked for Charles V. of France . .	1371		1371	Commencement of frescoes of History of Job in Campo Santo.
Recorded date of miniature by William of Cologne	1372			
			1374	Date on panel in four compartments by Barnaba da Modena. (D'Agincourt, pl. 133.)
Date on altar-piece with portraits at Prague. (D'Agincourt, pl. 133) . . . . . (74)	1375			
Paintings by Theodori, Wurmser, and Kuuz, in the Castle of Karlstein, a residence of the Emperor Charles IV. . about	1375			
Monument to Edward the Black Prince	1376		1376	Death of Orcagna.
		Richard II.'s Accession, 1377		

Transalpine Art.		English History.	Italian Art.	
William of Cologne died . . .	1378			
Death of the Emperor Charles IV.	1378			
Wenceslaus elected Emperor .	1378	Papal Schism, 1378	Pope Urban VI. } elected at Pope Clement VII. } same time.	
Hasselt working at the Court of Flanders	1378			
Passage about William of Cologne in the "Limburg Chronicle" .	1380			Date on Christoforo da Bologna, 1380. (68.)
			1380	Death of Jacopo di Casentino, founder of the Academy of Florence.
Louis of Anjou goes to Johanna at Naples	1382	Marriage of King Richard to Queen Anne of Bohemia, 1382	1382	Licence granted by Richard II. to Cosmo Gentiles, the Pope's collector, to export great images to Italy.
Melchior Broederlain and Jehan Malouel at work for the Duke of Burgundy	1382			
Jean d'Orleans received payment for a picture from Philip the Hardy	1383			
Foundation of the Chartreuse at Dijon by Philip the Hardy . .	1383			
J. Hasselt, miniaturist, retained by Philip the Hardy	1384			
Nicholas Sluter, sculptor of monument at Dijon	1384			
John Sans Peur married to Margaret of Bavaria . . (79)	1385		1385	Campo Santo frescoes by Spinello Aretino.
Hasselt's last works for Philip the Hardy	1386		1386	Antonio Veneziano.
Birth of John van Eyck. (Died 1441 at latest)	1386			
			1387	Angelico da Fiesole born. (Died 1455.)
Christoforo de Almania	1388			
Philip the Hardy makes presents of works of art to Richard II., his uncles, and courtiers . (76)	1389		1389	Pope Boniface IX.'s Accession (at Rome).
Nicholas Sluter appointed "Ymaigier" to the Duke of Burgundy	1390			
John of Bavaria, Prince Bishop of Liège, patron of Van Eyck .	1390			
The Academy of St. Luke at Paris patronized by Charles V. . .	1390			
Broederlain's altar-piece at Dijon in progress	1391			
		Project of Crusade, 1392	1392	Spinello's frescoes of SS. Efeso and Potito in Campo Santo.

Transalpine Art.		English History.		Italian Art.
M. Broederlain's contract to colour retables carved by Jacques de Baerse	1394	Death of the Queen, 1394.	1394	Pope Benedict XIII.'s Accession (at Avignon).
Queen's Monument in Westminster Abbey, executed by Godfrey Prest and Nicholas Broker, copper workers	1395			
Nicholas Sluter employed upon sculpture	1396	Marriage of King Richard to Isabella of France, 1396		
Completion of Broederlain's altar-piece at Dijon . . . . (77)	1398			
		Deposition of King Richard, September, 1399, and Henry IV.'s Accession		
			1408	Latest work of Spinello Aretino at Siena.
		Henry V.'s Accession, 1413		
(Council of Constance)	1414			
Jehan Malouel painted the portrait of John, Duke of Burgundy, to be sent to Portugal	1415	Battle of Agincourt, 1415.		
			1422	Death of Taddeo Bartoli.
			1424	Birth of Benozzo Gozzoli. (Died 1485.)
			1450	Death of Gentile da Fabriano.
			1455	Death of Angelico da Fiesole.

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DESCRIPTION

OF THE